

**STANDARD, WOMEN'S, PULP MARKETS**

# *The* AUTHOR & JOURNALIST

**SEPTEMBER, 1949**

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**THOMAS H. UZZELL**  
818 Monroe St.  
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*The Author & Journalist*

# MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A.  
Bartlett

Elizabeth Goudge captivates her American audience by her vivid description of rural England, beautiful old hotels, inns, and ancient castles. As English as she looks, Miss Goudge spent a wonderfully free, dreamy childhood in the hills, moors, and by the sea, and has transferred all her loved recollections to the series of popular books she has written. American women are especially enthralled by her pages of description, no matter that

the characters may seem always fiction people created to make the story. I felt this so much recently while reading "Pilgrim Inn," after having read "Adam Bede," by George Eliot. This grand bit of literature will always live as the story of "real" people and their problems set in that same beautiful England. Yet all honors to Miss Goudge for her outstanding skill in weaving a mood, creating a picture, as she has done in "Green Dolphin Street" and "A City of Bells," as well as in her latest novel, "Pilgrim Inn," out in 1948.



*Authors we are pleased to have with us again—* Omer Henry, who wrote for us "Character Creation," in our January, 1948, issue, appears again in "Course Charted." Mr. Henry has been president of the Writers' League of Washington, and for more than twenty years has been selling fiction, poems, and articles to a wide variety of magazines. It is fiction that intrigues him most . . . "only such writing is truly creative." . . . S. H. Dewhurst ("On The Light Verse Bandwagon") was born Henry Stephen, but disliked the nickname "Hank," so switched names. He lives with his pretty blonde wife, Jeanne, his two youngsters, Brian and Gordon, in a new home on Long Island, pretty well furnished by his avocation of light verse. He is assistant to the executive secretary of the Association of American Railroads from 9 to 5. We have never run an article by him before, but we have run bits of his verse.



*New Contributors . . .* Robert Oberfirst of Ocean City, New Jersey, is a literary agent of many years standing. He specializes in the short-short, and has an excellent message for you in "Selling the Syndicate Short Short" . . . Although

## NO, I DON'T WEAR A SHROUD!

But I do ghosting that stands out! Just completed three stories for a professional writer in Oklahoma, also three for a gentleman in California. When they ask for three in a row I must have something on the ball, eh pal? Write for particulars if you want a professionally-written story!

C. C. WAGONER

1616 E. 4th St.

Tucson, Ariz.

the Cornell survey of markets unearthed few if any—markets we have not already run in our various market lists, it does give more intimate and more detailed information than we have heretofore had. The author, Jack Lewis, now at North English, Iowa, resolved to become a writer when Street & Smith's long-defunct *Wild West Weekly* paid him \$5 for a 500-word story. He attended the University of Iowa, Purdue U., and later Iowa, again, with time out in between for a war. While in service he authored a novel called "White Tops"—all about a young lad traveling with a circus who fast realizes he is growing up when his rose-colored glasses get kicked by a woman. Purdue U. awarded this a special citation as a "work of noble effort." Since 1947 he has free-lanced, selling lengths from anecdotes to serials to *Coronet*, *Look*, *Paegant*, and others.



*Good luck!* Through a friend of the *A. & J.*, we were put in touch with Elizabeth Hazelton, a California teacher of radio television, vacationing in New York. We contacted her, and she agreed to do a monthly column on this new all-important field. Her aim: "To give writers one column that is completely dependable if possible." She is a regular script writer for ABC radio and television, in addition to her work as a teacher.



*Strictly Personal*—The above has been rather scappily written, as it has been dictated to a nurses' aide in a Denver hospital, where I am recuperating from a spinal cord operation, which

has relieved me of the excruciating pain I have endured increasingly for so many months. . . . But let's forget that, and end on a happy note. . . . Out in California little Jim Billy rose up when he saw his cousin Richey's picture in the July issue, "How about me, the youngest of the Bartlett tribe, getting some attention?" He grabbed a copy of the magazine, and Daddy Forrest snapped his picture!



Jim Billy

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# We feel sorta sleepy today...



You know, maybe we won't write an ad this month. We feel sorta sleepy today, so maybe we'll just sneak some shuteye instead.

After all, the facts we state month after month, year after year, are pretty simple and obvious. It doesn't require genius to figure out that, if your stuff isn't selling at all, or isn't selling regularly, there's something wrong with it or with your marketing of it—and that a top-level agency like ours, which sells thousands of scripts for writers yearly, can help you find and eliminate those flaws, and then offer your scripts to the **right** markets and sell them. No harm done if we don't pound the facts home this month—just reason it out for yourself.

. . . . The sun's shining in through the window, so we'll just shut our eyes for a few minutes and snooze. But **you'd** better not—not with still another summer gone and still another fall here, and some of you not an inch closer to writing success. No, **you'd** better be busy getting those scripts into envelopes, and into the mails to SMLA.

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*The Author & Journalist*

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# THE AUTHOR & JOURNALIST

*September, 1949*

## COURSE CHARTED

By OMER HENRY

BY following the plan I am suggesting in this article I have sold non-fiction, poems, short stories, and serials to more than a hundred publications—to many of them several times. You can do as well or better. There is no mystery about the process.

Your first job, if you are to sell your copy with any degree of regularity, is to learn what an editor will buy. The best way I know of learning that is by making an analysis of what he has published. Once you know what he regards as suitable material for his periodical, the task of producing copy for him is relatively simple.

Perhaps it would be helpful if we analyzed a story here. Let's take Louis Pollock's first story for *Collier's*, a compelling, dramatic yarn well worth being a model.

Plot: William Callow, a New York executive, refuses to rescind the dismissal notice sent to Hubka, an accountant in his firm, although Callow realizes that the loss of the position means much to Hubka. Callow scorns Hubka's emotionalism. The following morning Callow starts from Miami Beach by automobile to New York. He has an accident and is paralyzed. He can hear and see but he cannot feel or move. For others are killed in the accident. Callow, realizing his condition, knows that he is likely to be considered dead, and his problem is one of avoiding that probability. Several people see him and regard him as dead. It looks more and more as if he is to be embalmed along with the other four who actually are dead. In his terrible crisis, he has an emotional breakdown to such an extent that tears flow. The coroner notes this, realizes that Callow is alive, and rushes him to the hospital.

This plot has newness in that Callow, the main character, is conscious yet unable to speak or move. That alone would not have sold the story. But, when it appeared that Callow was to be embalmed although alive, the reader's interest was assured. That phase of the yarn is its unusualness which made it worth the writing, buying, and publishing.

Situations: The story contains 9 scenes. For the sake of brevity we shall not give full developments of the scenes but merely sketch them.

Scene 1—Callow gets a telephone call from Hubka in New York complaining about the dismissal and asking for reconsideration.

Scene 2—Callow is in an automobile accident and is paralyzed so that he is in danger of death—since

there is no medical aid at hand.

Scene 3—Two men approach Callow, see him, and consider him dead.

Scene 4—Callow is robbed of his clothes and still it is not discovered that he is alive.

Scene 5—Callow discovers hours after the accident that he can move the forefinger of his right hand. There is, in that, hope that he may be able to attract attention of anyone who comes to the rescue, and upon that slim hope, his chance for life seems to rest.

Scene 6—The Sheriff and his party arrive at the scene of the accident and the Sheriff declares that Callow needs no doctor, that "this is morgue stuff" here. So hope diminishes for Callow's life to be saved.

Scene 7—Callow and the others who were killed are taken to the undertaker's establishment.

Scene 8—Callow gets to feeling so afraid, so dreadful, knowing that he is on the last leg of his chance for life, that tears form in his eyes. These are noted by the coroner who realizes that Callow is alive.

Scene 9—Callow is hurried to the hospital.

The author achieved freshness through the intensity of the drama. Too, there was the matter of originality in that Callow himself, dead to all appearances, still heard everything that was said, saw much of what was done, and knew that, in all probability, he would be regarded as a dead man and killed in the process.

The situations are painted in fully. Little is left to the imagination, and even less to doubt.

Each situation is more dramatic than its predecessor.

The climax comes in the last line of the eighth scene in which the coroner discovers that Callow is alive. The ninth scene is very short and merely attends to getting ready to hospitalize Callow. It is important to note that with each succeeding scene the problem which Callow faces seems more unsolvable.

Conflict: The protagonist is Callow. He is fighting for his life, but he is ineffective because of the paralysis which prevents action. The antagonists are those who, in routine manner, take Callow nearer the embalming chamber. Callow's life is at stake and the end is at hand. That is a strong, unique situation.

Motivation: Callow's main action is motivated by his desire to live. That, unquestionably, is a satisfactory reason. Insofar as he is concerned, the

motivation is thoroughly sound. The other characters, too, have ample reason for their actions—the prisoner who steals Callow's clothes so he will not have to wear prison garb in attempting to escape is an example.

**Significance:** While we cannot put this down as a story that will revolutionize thinking, we must see that it has a theme which its author consciously or otherwise set out to prove, namely: No matter what one's background, up-bringing, or position there are situations which will produce in him emotional strain. Perhaps the author was intending to make readers more tolerant by showing that Rosie O'Grady and the Colonel's wife are really sisters under the skin.

**Outcome:** I did not guess the end of the story. Instead, I kept seeing that the noose, so to speak, was tighter and tighter about Callow's neck. I felt that he was in a situation from which he could not escape alive. The outcome, notwithstanding, is thoroughly convincing, for I know that the very thing which the author represented as having occurred, under the depicted circumstances might very well have happened.

**Surprise:** There is one main surprise in the tale—the manner in which Callow is saved. The reader, in most cases, does not think of this possibility. But it is logical, and it serves another good purpose—it shows that Callow is a changed man. The story, therefore, fulfills another requirement of a good yarn—that a character as a result of what happened in the fiction—emerged a completely changed individual. In this story, the reader is made to feel that once in New York the first thing Callow will do will be to rescind the dismissal of Hubka.

**Reality:** The story is quite real. I think the reader will find few points in the yarn at which he will hesitate and say to himself, "This would not have happened." There are touches of reality—red clay roads in Georgia, that familiar tableau of Georgia highways—a chain gang, and many other such items interspersed throughout the fiction.

**Creativeness:** This is a job of creative writing—not the composition of an outline. The author put in details enough so that the reader, not only the author, would know how unmistakably dreadful this happening was for Callow; so that the reader would fully comprehend what happened.

This is a phase of analysis which, to most beginning writers, is worth a whole article. In this discussion we can give it but short space, but the serious student will pay particular attention to the subject.

In the reproduced excerpts from this story you should note how fully the scene is filled in, the appeals to the senses, the details that are there in print—not left in the author's imagination. This is truly three-dimensional writing.

"He saw a shadowy blob. As he sensed fright mounting up in him, the shape resolved into a human figure and several figures began whispering, and more appeared—some he could see and others he could only hear. As they converged on the wreckage, he heard sounds reminiscent of a car being torn apart in a junk yard.

He knew them now. These were the people who lived in the miserable paper-plastered shacks along the road. The poor Whites—Negroes perhaps—who had heard the noise of the crash. They had come, not to help, but to take what they could find or remove from the wreckage.



"Where the devil's page two?"

"They were busy, silent shadows, but they did not molest him. It was as if they were awed in the presence of death. And there was death. The four his car had trapped must still be jammed between the two machines.

"He heard an auto jack in operation and knew that the car was being raised. They were after the tires. He heard a knife slash through the canvas and knew the car's top was gone. There was a scraping and whining of springs and he saw someone melt back into the shadows with the seat. He heard the creaking of good leather. That would be his bags."

There—not in brief sentences but in several paragraphs—the reader is given details of what is going on. That is creative writing.

**Character:** William Callow, the main character in the story, is a typical big business executive. He is contemptuous of weakness, of emotional display, of anything that is less than 100% efficient and coldly calculated business. Human values do not enter into the picture at all with him. He is a young man, in his middle thirties, wealthy, and holds a position of power and trust. He is in a position to command, and he commands.

In contrast with Callow is Hubka, the accountant, a small man with a family. He is hopelessly overcome at the dismissal notice, lost, bewildered, and confused. He is a man who will never achieve anything of importance. His job, his family, his security—that's his life. And now with his job gone, he's in despair, and he shows it.

**Human interest:** This is no sob story. It is written with restraint. Yet, the reader feels a terrible tug at his emotions when he realizes that, for all that he can see, Callow will certainly be killed in the undertaker's parlor. The reader hopes that no such fate will prevail but fails to discover what is going to prevent it.

**Timeliness:** I see no particular timeliness in this yarn.

There it is. There is your chart which will lead you, with plenty of effort on your part, to sales to *Collier's* or any other magazine that you wish to reach.

It means work. It will take time. It will require extended effort. But, even the best fictioners must labor carefully in order to achieve a sale to an outstanding publication. Paul Gallico writes character sketches of his story people, draws maps of locales, and fills pages with material that does not go into the published yarns.

Tom Gill spends weeks on the characters alone in one of his serials that eventually goes into the

(Continued on Page 24)

# SELLING THE SYNDICATE SHORT-SHORT

By ROBERT OBERFIRST

ACCORDING to the Newspaper Advertising Service, Inc., there are over 2000 daily newspapers and over 9000 weekly newspapers in this country and Canada. Most of these use as filler material a great deal of short-short fiction which is supplied by the various national newspaper syndicates.

It's natural that most beginners offer their short-shorts to these markets because they are the easiest to crash as their standards aren't too high. On the other hand, quite a few professionals aren't exactly turning down offers of up to \$50 per short-short.

Now, if the capable beginner can meet the requirements of the syndicate markets, he will, I am sure, sell steadily. At \$5 to \$50 per short-short, this is not to be sneezed at, provided, of course, he sells enough of his short-short efforts.

Also, the syndicate short-short fiction markets are good training ground for the embryo author. Here he learns the principles and fundamentals of the commercial, popular story from whence he can go to richer, better hunting ground in the future.

Now, what comprises a commercial, popular short-short—a story which is a potential seller to the syndicate markets? A story which is rejected by one syndicate editor might be accepted by another. Does it mean that this story was originally not salable? Nine times out of ten it was a good story—a well-told story or it would, inevitably, have been rejected by the second editor, third or fourth. Perhaps, the first editor that rejected it, had his immediate schedule filled and did not want to overstock. Of course, the beginner does not know that, and had he not offered it to another editor, he certainly would have thought his story was failing.

Now, how can the beginner know what was wrong with his story if rejected by several editors? Or what comprises an acceptable syndicate short-short? In the first place, syndicate short-short fiction to have commercial possibilities, must be popular. It must be written in a newspaper style for it's intended for that medium. No descriptions of character or background in subtle or experimental styles will be tolerated. A simple, journalistic style is advisable for the story must appeal to the newspaper clientele which covers virtually the entire gamut of the reading American people.

Of course, the author can choose from a very wide latitude of story types—detective and mystery stories, stories based on business and domestic life, love and romantic stories, adventure and action stories, sport stories, sea stories, stories with a rural or metropolitan setting. In fact, any type which may appeal to the average American reader.

Strangely enough, most beginners like to write the crime story in preference to all others. Naturally, because of this, the syndicate markets are flooded with this type of material and, inevitably, these writers persist in submitting such material concerning gangsters and racketeers. Invariably, the crime story will be rejected.

But coming back to the theme of my subject,

a writer, doing any one of these types, must see that certain basic elements which will render the yarn a potential seller are contained therein. One beginner may start his story satisfactorily, but it will sag in the middle. Others will have a flat beginning and before the story is started—it's time to end it. One thousand words is the usual limit and every word counts. The story must contain (1) The problem. (2) How is the problem encountered? (3) How is the problem solved? Always, a problem must be presented and eventually solved.

Sometime ago I submitted a short-short to a national syndicate market. The editor returned it with the following notation: "The idea of this story is not bad but the man's problem remains unsolved. Perhaps it can be made acceptable by revision." That was one of the keenest criticisms I have ever received from an editor because it not only applies to short-short fiction but to all popular short stories whether written for syndicates, slicks or pulps. I took the story apart and found that it contained only the first two elements. I solved the man's problem, the third element, and returned the story. The story was accepted.

But above all, syndicate short-short fiction must not offend the good, conservative taste of the average American readers. Sometime ago I read a syndicate short-short in a paper from the Midwest wherein the word "dame" was used. An Eastern paper carried the same story but "dame" was changed to "woman." Perhaps some reader in the latter newspaper would have objected to "dame," or so the editor thought. I do not advise extreme dialect in your story because beginners usually err in this story form and some reader's nationality may be insulted.

There are several major taboos:

1. Tragic ending: Most publications are averse to the unhappy ending; especially the syndicate markets which demand a strictly popular story with the happy ending. By all means do not build up too much sympathy for main character or hero who must eventually die or be imprisoned. It may be justifiable if the main character is unsympathetic or worthy of his tragic fate.

2. Racial angle: The racial or religious angle will bar the syndicate story. For safety's sake, avoid such themes.

3. Pathologic characteristics: Avoid disease and fatal sickness of your main characters. Make your characters appealing by having your hero or heroine healthy in mind and body. There is plenty of tragedy in real life. But none of it must find its way into the syndicate short-short. This fiction must be wholesome, clean, uplifting, sentimentalized, giving your readers a brief moment of escape.

Now, we come to the actual writing of the story. How is the best way to start a syndicate short-short?

Introducing main characters by letting them speak their lines is an effective way to open a syndicate short-short. However, the dialogue must start the story rolling by presenting a problem which must soon be encountered, and eventually

solved.

To best illustrate my point I'll quote a couple story openings from my book, "Short Short Stories," which contains a collection of syndicate short-short stories.

#### THAT OLD DEVIL

"It's no use, Martha. Corn and potatoes just won't grow on this soil. Too many stones here." Brett Landis shook his head in discouragement. "If we only had enough saved up to build a house on that new piece of land Uncle Peter left us a few miles down the valley. Finest piece of land in the county. But we haven't a cent to build even a shack."

Martha nodded. Her blue eyes still had the light of hope in them. But it was all such a struggle. She knew that Brett did his best. But you couldn't raise crops on stones and gravel. Maybe their farm was too near the river. Martha had to hurry the cooking of the evening meal . . . .

In this opening the two main characters of the story, Brett and his wife, Martha, are introduced.

Their problem is presented: To move to a more fertile ground. How does Brett meet this problem, and how is it eventually solved? There arise the interest and suspense.

#### NOT EVEN ONE HUNDRED

"Look, Gramp, you've been chopping wood in this terrific heat all morning. Why don't you rest?" young Phil called from the tractor.

Gramp Preston dropped his ax. "Rest? Young man, I've swung this ax as much as fifteen hours a day."

"Yes, but Gramp, you're eighty-four now." "Eighty-four ain't old," shouted Gramp. "Mebbe when I touch 100 - ." He grabbed the ax and swung it fiercely. He'd quit when he felt like it. Why couldn't the family leave him alone? Always fussing about his resting . . . .

In this story the central character, Gramp Preston, is introduced. The problem: Will he obey his grandchild Phil and rest? The problem is presented, and the way Gramp meets and solves it lends drama and human interest to the short-story.

## THE CORNBELT MARKETS

By JACK LEWIS

THOUGH Market Lists endeavor to cover all magazines and book publishing houses in the country, regardless of location, this is, I believe, the first time the *A. & J.* has had a thorough contact-report of literary markets in our great Middle-West. Surprisingly, Iowa lists printing and publishing as the state's fourth greatest industry.

The Iowa State College Press, although located on the campus at Ames, is a corporation independent of the school. However, it cooperates with the educational function of Iowa State College. The Press publishes approximately 15 text and reference books each year. The majority of these books cover the fields of science, agriculture, home economics, engineering and veterinary medicine. A series of non-fiction volumes of a regional nature on Iowa and the Middle-West is also published here.

Since the college contains the engineering and agricultural schools of Iowa's state educational system, a manuscript will be judged by experts in whatever field it happens to cover. Payment is on a customary royalty basis. Marshall Townsend, editor, invites manuscripts and promises prompt reports.

The Meredith Publishing Co., 1714 Locust St., Des Moines, publishes two national circulation monthlies which buy frequently free-lance articles. *Better Homes and Gardens*, one of the nation's top home service magazines, promises prompt reports on all manuscripts with payment up to \$500 for acceptable articles, according to Joe Ratner, managing editor in charge of material.

"Contributors should remember that we aim our magazine at a cross-section of home owners, and not the mansion-owning class," he declares. "We do not assume that everyone who buys our publication is a millionaire but rather that every home owner is interested in the improvement of whatever house and grounds he owns."

Ratner suggests that writers send outlines of articles first and should keep in mind four major points at all times: (1) Does the piece help the reader? (2) Does it appeal to the entire family?

(3) Is it something that the reader can make use of now in improving his home? (4) Does it help families to live better lives?

Payment for articles is by arrangement, while shorts, anecdotes and poems on family life or happenings average \$25 each. Cartoons on the same subject draw from \$25 to \$50.

The second Meredith publication, *Successful Farming*, uses articles on livestock, soils, crops and other general farm subjects plus one general interest piece per issue. Lengths run from 1500 to 2500 with even the general interest pieces slanted to rural readers. Tops for this market is about \$300 with unknown writers drawing less. Items are also used on the short-cuts page, consisting of a photo and cutline explaining any devise for saving time and labor in farm chores. Pay for these is \$15, while other photos draw \$5 tops. Cartoons, shorts, and proverbs are worth \$3 to \$10. Kirk Fox edits this magazine.

Experiencing title trouble is the *Horse World*, published by Business Magazines, Inc., 617 Fleming Bldg., Des Moines. This magazine, devoted to saddlebred show horses, originally appeared under the title, *The Mid-western Horseman* and then came out for one issue as the *United States Horseman*.

Managing editor, a young lady listed only as "Loycene" on the magazine's masthead, says that the editorial staff will be glad to look at short fiction pieces centered about the show horse or articles dealing with saddlebreds or showmanship.

"They must be bright, sparkling pieces that match the personality of the magazine, however," she warns. "And we don't want pieces about Western stock horses or the cow pony."

Lengths should not be over 2000 words. News of horse shows and the show circuit is covered by regular correspondents. Payment is usually by arrangement.

*Business Magazines* publishes a second journal called *Iowa Business and Industry*. There is no market for free-lances, however. Most of the material is highly specialized and is handled by

the staff or on assignment.

*Husk*, the little literary magazine now in its twenty-sixth year at Cornell College in Mount Vernon, considers all manuscripts received, though no payment can be made for those used. Editor Clyde Tull describes the college quarterly as meant to "furnish a medium particularly to young writers." Material should not run more than 2500 words, according to Tull. A book titled "Stories from the Husk" is published periodically by Cornell's English and journalism departments. This is always a collection of tales taken directly from back issues of this magazine. Both book and magazine, incidentally, rate highly with reviewers and professional critics.

*Wallace's Farmer & Iowa Homestead*, edited by Donald R. Murphy at 1912 Grand Ave., Des Moines, uses articles of a sectional nature which cover some phase of agriculture or improved farming methods. Outlines should be submitted for consideration, according to Murphy. In this way, he can advise the writer as to how to slant his material. Best lengths are 400 to 500 words with payment ranging from \$10 to \$30 on acceptance. Photos bring \$3 and cartoons \$5.

Another "little" magazine open to free lances is *Their Voices Shall Be Heard*, P. O. Box 322, Atlantic. According to Paul E. Pross, Jr., editor, the magazine is overstocked at present, but still considers all types of poetry and prose. Payment to subscribers is \$10 per piece, while non-subscribers are paid in copies.

The Register & Tribune Syndicate located in the Register & Tribune Building, Des Moines, uses 36-chapter serials with each chapter running between 1000-1200 words. Frank Clark, editor, reports that they are interested in mystery and action stories with a dominant thread of romance. Clark states also that they are interested in ideas for columns, comic strips and other continuing features. No pictures are wanted.

In referring to the serial stories, he suggests that authors submit half a dozen or so sample chapters plus a synopsis of the remainder. As a tip, he points out that a large majority of the stories accepted are written from the feminine viewpoint. Payment is by arrangement.

Two play-publishing firms have their headquarters at 233 Dows Building, Cedar Rapids. The Heuer Publishing Co., owner of some 200 play titles, is operated by Edward I. Heuer, while Artcraft Plays is owned by his son, J. Vincent Heuer. Artcraft Plays has its own catalogue and the two businesses are conducted on a completely independent basis. Their needs, however, are comparable.

The Heuer Publishing Co. adds about 15 or so new plays to its publishing list each year and retires approximately the same number. The catalogue shows that the firm publishes about an equal number of one- and three-act plays, with the emphasis on farce and comedy. Since many of the plays are meant for use by high school and other amateur groups, those requiring elaborate sets are not wanted. Plays requiring too many changes are also taboo.

Reports are usually made in about two weeks. Payment is by arrangement, depending largely upon the writer, his past success, and whether or not he has worked with the Heuers, father or son, before. Whether or not the play is to be sold on a royalty or non-royalty basis also determines payment.

The Artcraft firm follows a similar policy, with payment about the same.

Play-scripters are advised to query the Whetmore Declamation Bureau, 1631 S. Paxton St., Sioux City, before sending material.

The Ivan Bloom-Hardin Co., 3806 Cottage Grove Ave., Des Moines, publishes one- and three-act plays. Writers are warned against using profanity, obscene characters, difficult settings or other qualities which might draw objections from community groups.

Mrs. Ivan B. Boyd, editor for this company, also reports that they are in need of dramatic ten-minute short stories and humorous readings running about eight minutes in length. Reports are made in from two to six weeks. Payment is made through outright purchase of all rights.

With Iowa boasting in the neighborhood of half a hundred radio stations (both AM and FM) it seems strange that the only outlet for free-lance radio scripts should be a college which doesn't even own its broadcasting station, as do several other schools. Grinnell College, Grinnell, broadcasts original dramatic scripts each week over WOI in Ames. In the past year about a dozen new radio writers have been introduced by the Grinnell Radio Players.

Herbert Prescott, director of radio at the college, wants more original scripts for future broadcasts and promises a flat royalty payment for one-time presentation. All other rights remain with the author. However, Prescott is now preparing a book of the radio plays produced by the Grinnell Players and says that it will be published in September. Book prices are arranged with each individual author, depending upon the quality of his script, its place in the book, etc.

Prescott says, "We are a continuous market, always glad to read off-the-beaten-track material, having no interest in soap opera things. If it's dramatic, not too 'slick,' exceptionally written . . . we want it . . . and we're not afraid of ideas!"

Scripts should be forwarded directly to Prescott at Grinnell College.

The Stamats Publishing Co. in Cedar Rapids has its offices and printing plant in a low, block-long brick building at 417 Sixth Ave., S.E. The Stamats Co. publishes several journals which accept some free-lance material. Each publication has its own editorial staff.

*The National Real Estate and Building Journal* offers constructive ideas for real estate men which might help them in sales or other business dealings. According to Managing Editor Bob Fawcett, "It's a publication for real estate executives . . . brokers, builders, property managers. We publish up-to-the-minute information about new home building techniques, projects, new ways of getting listings, profitable methods of advertising and selling, technical information about real estate transactions, new office systems, or solutions to managerial problems."

*Buildings — the Magazine of Building Management* has a title which may seem a trifle misleading since articles off the beaten management track are often used. In a recent issue, besides the usual "how-to-do-it" managerial material, there were pieces on public relations during construction, another called "New Draftees Have Job Rights" and one titled 'Can Our Cities Survive Today's Traffic Jam?'

The publication's masthead states it is published for the benefit of "building owners and managers



**"But, dear, there's such a thing as letting sentiment go too far."**

—those who construct, equip, maintain and modernize office, commercial, loft, institutional and large apartment buildings." In other words, it's slanted to practically everyone but the tenant!

Payment for material is on acceptance and runs from 1 to  $1\frac{1}{2}$  cents a word and up to \$5 a picture, depending upon quality. Lengths may run from a few hundred to 2500 words. Shorter lengths are more readily accepted from those who have had no previous dealings with the firm, however. Reports are prompt. Ralph Clements edits the *Journal*, while *Buildings* is handled by Charles McCaleb.

The *Perfect Home*, another Stamats publication, is edited by Donna Nicholson, who says that she would be glad to use free-lance material that meets the publication's standards. A franchise magazine with a national circulation, *The Perfect Home* uses short articles on new ideas in housing, decorating, modern home planning and furnishing. Good photographs are a "must" for this magazine, however, and Miss Nicholson says, "We really need acceptable material, but most of the articles that come to us are either poorly written or poorly illustrated." She points out that a person must nearly always be a professional photographer to obtain the type of photos they desire. Amateurs, she says, are not generally well enough acquainted with the fundamentals of architectural photography to be able to handle assignments.

Miss Nicholson promises an immediate report with payment on acceptance. Payment for copy brings about 5 cents a word, while acceptable photos will draw from \$4 to \$10 a print. The editor also points out that a majority of the accepted copy is rewritten to fit the magazine's exacting needs.

The fourth publication on the Stamats roster, *Table Talk*, is another franchise publication which is entirely staff-written at this time and accepts no free-lance material.

The *Central Constructor*, 707 Keo Way, Des Moines, the official monthly publication of Iowa's Associated General Contractors, cannot, according to Associate Ed. Leonora Moylan, use free-lance material other than pictures and photographs.

"We can use photographs of heavy construction

projects in the state of Iowa," Mrs. Moylan states, "but free-lances would do well to contact us before taking the pictures. It might be that we would already have contacted someone on the same project, and the free-lance would be wasting his time. However, if he already has the photos, we would be glad to consider them."

Mrs. Moylan also points out that they are not interested in housing projects or any small undertakings. "By heavy construction we mean large buildings, bridges, highways and such," she says. O. W. Crowley is editor.

*The Merchants Trade Journal*, 1912 Grand Ave., Des Moines, edited by Dorothy Thomsen, has a format resembling some of the better fashion magazines rather than a trade journal. A great part of the material used here is obtained by a staff of traveling editors who make seasonal field trips to gather ideas from department stores. Miss Thomsen declares that free-lances who expect to sell to this market should know merchandising methods. She suggests that outlines or queries be sent ahead of the completed article.

"From this, we can usually tell whether or not the piece is suited to our requirements, and whether or not the writer is fitted for the job," she concludes. They are interested in good, concrete selling ideas that are being used to sell department store merchandise. Lengths should run about 600-700 words. Payment is one cent per word, while photos are worth \$3. Cartoons on department store merchandising bring \$5.

DePuy Publications, 527 7th St., Des Moines, publish *The Underwriters Review* and *Northwestern Banker*, both of which use some free-lance material. The *Review* covers the insurance field in 22 Midwestern states and is divided into fire, casualty and life insurance sections. The *Banker* has circulation chiefly in Iowa, Nebraska, the Dakotas and Minnesota. Spot news for both journals is staff-handled, but features in the field are welcome. Henry Haynes, editor, says payment runs at \$10 for articles and \$5 for pix. Payment is upon acceptance.

*Eye*, the Negro interest magazine which got off to such a fine start in Iowa City, has been discontinued. The Inspiration Press, 851 19th St., Des Moines, formerly published a series of Sunday School papers and accepted stories, but is no longer in the market. The Prairie Press, which is operated by Carroll Coleman in Iowa City, is no longer interested in seeing book manuscripts. Coleman has accepted a teaching position at the University of Iowa and is printing books for other publishers in his shop . . . Frank Miles, editorial director of *The Locker Operator*, 1421 Walnut St., Des Moines, states that the paper shortage and increased costs have resulted in the magazine's size being cut. It is now completely staff-written.

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# ON THE LIGHT VERSE BANDWAGON

By S. H. DEWHURST

GOT your ticket? That's the only way to get on the light verse bandwagon. There are no free rides. Believe me.

My own personal commutation ticket covers me and The Twitch. And I'm going to tell you about The Twitch. For instance:

For the umpteenth time I am listening to my two young boys have it out, verbally, over a single truck. A single, wheel-less, thoroughly dilapidated truck. I know there are seven other assorted trucks in their toy box. I counted them one day. But still, at this moment, they both want that one truck. And I'm thinking there must be a point to all this. There just *must* be. So I scribble a few lines on paper that read something like this:

"All the fury and all the fuss  
Over a single toy leave me—"

And there I am left. Even snapping the pencil point after a half-hour or so is no help. But I have figured this much: That the verse will have to be brief—a quatrain. The theme is too obvious for anything longer. And the "punch" will have to be in the way it is said rather than in what is said. Too, the "me" will have to come out of it. Here's something all parents can feel and understand.

That's where I call in The Twitch. Together we go to work on it. And it's The Twitch who comes up with the key to our success with this one. Instead of the blank word "toy" or the rough-for-rhyming "truck," how about wagon? Wagon to rhyme with the "drag on" parental patience, etc.? Sold. And it did sell to *The Saturday Evening Post*, the final version reading:

#### NOT TO BE TOYED WITH

Nothing else has such a drag on  
Parental wisdom and poise  
As keeping the peace when one wagon

Is all that attracts two boys.

Now, how often haven't you heard someone say "Needless to say—" then promptly say what they said was "Needless to say—?" I heard that just once too often myself some time ago and as I turned away I felt The Twitch digging me in the ribs. Out came paper and pencil and I went over to the side of a building. Some frantic scribbling developed the following:

Er—needless to say.  
It's funny the way  
Some people will state  
It's "needless to say"  
Then fully relate  
Exactly what they  
Thought needless to say.

The title? A natural—the only title that would have sold that verse—"Etc." You will notice that I give the title credit for the sale in this instance, which again was to the *S.E.P.* Since the verse form did not adhere to any recognized pattern, and since it was distinctly something of a novelty however clever I at least tried to make it, I knew the title was to-be the real salesman.

Titles are *always* so important. On any number of occasions I've received comments from an editor in distinct praise of some particular title of a verse that clicked—and on occasion in praise of a title

even when the verse itself didn't ring the bell!

For the record, though, I'd better explain that it's not a matter of going into a trance or having weird, inspirational dreams when I refer to The Twitch. I mean, really, that seventh sense of being able to call the turn. To wrap up a sale.

Not too infrequently light verses will write themselves. Like the "Etc." quoted above. But as a rule, it takes the application of plenty of discerning thought. Ideas are plentiful. Your daily newspaper is a fine source. The radio, your neighbors, your family, and certainly yourself. The trick is to put to rhyme what is most salable, or at least what would seem to be. And to put it to rhyme that does not shout cliché! the moment an editor opens your envelope.

If you should find yourself short on rhyme or what constitutes scansion, correct metre, etc., there are all sorts of rhyming dictionaries and other helpful books on the market dealing with vocabulary, verse patterns and general mechanics. While the core of any success you attain is imbedded within the infinite You; you are only cheating yourself, making the going tougher than it is anyway, by not acquiring the necessary knowledge. Aside from the technical texts, is the fine source of learning in the perusal of the published verses of others, particularly of the Names in this intriguing, specialized field. The pitfall in this respect, however, is to think that if So-and-so could sell a verse that apparently dropped metre by the wayside halfway through the first line, there's no reason why you can't. You *will* read such verses in the fuzziest of publications, on occasion. But invariably that So-and-so has long since made his or her mark. And editors are well aware of that. Hence the comparative newcomer submitting "lackadaisical" material can count only on giving those editors the impression of *not* knowing what it's all about.

Incidentally, please let me say this right here: You do *not* need to know editors personally to sell your verses to them. In fact, you stand a very good chance of running your Toonerville Trolley right smack into a stone wall by going out of your way to make such acquaintance, at least while you are still "cold." Editors are extremely busy people. They know what they can and can't buy when it comes to verse. How much. And when. So the job is up to you to produce. Write and submit only what will be most suitable to them in their respective markets. Home, children, and love-stuff, for instance, to the *Ladies' Home Journal*, *The Saturday Evening Post*, *Woman's Home Companion*, etc. Topical and satirical to *The New Yorker*, *Liberty*, *Collier's*, *New York Herald-Tribune*, and others with a preference for verse in such vein.

Markets have to be checked and followed up every bit as closely in this field as in any other. It would seem right now that the shorter lengths in light verse are much more in demand. It's readily understandable by what odds your chances of a sale are multiplied in sending a market four short verses for every one "longie," and particularly when a number of top-notch markets have delightful minimum payments.

# ADVISING THE BEGINNER

By ALAN SWALLOW

**Collaboration—With What Shall I Start? Etc.**



Alan Swallow

RESPONSE to this column has been pleasing to see. Questions from interested readers have been many; more importantly, they have expanded the column in valuable ways. If your own question is not answered immediately here, please watch for it. The questions will be covered in order as rapidly as possible.

1. Is there some way whereby I may get in touch with a selling writer who would be interested in collaborating with me?

Collaboration of a fellow writer may be sought in three ways. One is to watch the columns of writers' magazines for advertisements of collaboration services. Another is to use the same columns to advertise for a collaborator. The third is to make direct inquiries of writers and editors, presenting the problem and soliciting collaboration help.

I must mention several cautions. Beginning writers frequently spend much time hunting for short-cuts to literary success rather than buckling down to the job of writing. Many think collaboration to be such a short-cut. But it is not likely to work that way. First, a very good writer usually is so engrossed with his own good projects that he cannot afford to shift his time and attention to what really amounts to training of others and to what is probably a more speculative venture than his own ideas. Second, the beginner has to learn to write, and collaboration doesn't always provide that learning. In writing there is hardly a short-cut to learning except through writing, criticism, rewriting, and more writing.

But a successful collaborator is a valuable person. He may help another writer learn to write better. But his most important function is not so much collaboration with another writer as it is to collaborate with a person who has biographical, technical, or other important information but who has not the interest or ability to learn to write it well. Some of our most valuable book and magazine material comes from such collaborators; without the collaborator, it probably would not be written at all. I have frequently run upon such material, and the value of a good collaborator is indicated by the fact that one is difficult to find. Thus collaboration becomes a literary occupation in itself, hardly to be looked for among successful writers of their own stories, novels, and other writing, but definitely to be considered seriously as a writing field by those who would be interested.

2. I have become very confused after reading some articles and books on writing. One recommends that beginners start with short stories; others insist that the best place to begin is with juvenile, or filler, or fact writing, or the novel, or the short-short. What is the beginner to believe is

his best place to begin?

I must say immediately that there is no "best" place to start which will fit everyone. The beginning writer has to start where he is—that is, with his own interest and with what he knows about writing. If he is primarily interested in fiction writing, he ought to start writing fiction; if he doesn't know enough about writing fiction, he ought to learn how to do it by writing it and by learning as he writes. If he has the mind and interest for non-fiction, he ought not to try writing short stories or the novel, but concentrate, according to his interests, upon the fact piece, article, or non-fiction book.

Of course many people start with merely the yen to write, not knowing what they want to write. In that case, they should do some experimenting until they do find the kind of writing which most engages their interest and ability. Some will find that, after they have concentrated in one field to some success, they will change interests or will work more than one field. But that is a problem they can face when the time comes; as beginners, they are wise to discover their primary interests in writing and concentrate upon developing their ability in those types of writing.

When the beginner has discovered the nature of his primary interest, it is true that he can then try to choose the easiest (that is, least competitive) place to start within that field. But even here he must exercise caution and common sense. Learning to write small fillers will hardly help one to write full non-fiction books; if he wants to write such books almost exclusively, the beginner might just as well start on learning to do that. And so with other forms. The beginner should not compromise his talent needlessly but might just as well learn as best he can to write what it is his goal and desire to write well.

3. I'm terribly disturbed by an article entitled "How to Commit Suicide" which appeared in another magazine. It indicates that the postal increases proposed in the Murray Postal Bill, HR 2945, will, if the bill is passed, destroy many magazines and thus seriously cut the markets open to writers. What do you think of this?

The bill is serious. Writers should join with the publishers of newspapers, magazines, and books in their concerted effort to prevent passage of the bill.

At the same time, the "scare tactics" of the article "How to Commit Suicide" are unwarranted. Here is the situation as I understand it. Our national government has long recognized publications as of educational value to the public and has long carried them in the mail at a loss as a public service of the government. But two factors have influenced the Postal Department and many congressmen to propose increases in postal rates for publications.

First, the postal service, just as everything else during and since the war, has met sharply increased costs. Second, inequalities crept into the policy. Magazines and newspapers, for example,

(Continued on Page 27)

# Radio-Video Markets

By ELIZABETH HAZELTON

New York, August, 1949.

Attention, free-lance writers! There are good times ahead! As the fall season gets under way, radio is by no means a "dead duck," and television promises to be not only increasingly interesting, but increasingly profitable.

Forget all this talk about "the panic" at Rockefeller Center and Hollywood and Vine. The highly paid contract writer may have legitimate cause for the jitters, but the free-lance's best markets are still going strong. In fact, the winter may see new markets added to the list of stand-bys.

The reason is obvious: with many sponsors turning to television, the five-figure-weekly radio show is too heavy a load, but the comparatively low budget program, like STARS OVER HOLLYWOOD, SKIPPY HOLLYWOOD THEATRE, DR. CHRISTIAN, GRAND CENTRAL STATION and FIRST NIGHTER is still an excellent investment. With scores of high-cost programs disappearing from the airwaves, these shows and others like them are still solid. They go on fifty-two weeks a year, and they need a play every week. And what's more—they'll buy them from unknowns. You need never have sold a play before. If you can turn out what they want, they'll buy it, gladly. But—that if is important. It implies not only talent, but *a knowledge of the market*.

Listen to a program carefully, study its requirements, before you try submitting a play. No matter how original or brilliant your script may be, it will bring nothing more than a depressing rejection slip, if it doesn't fit your chosen market. But slanted intelligently, a good script will bring that longed-for check. And if you're aching to be a contract writer, a list of your sales to network dramatic programs is the best possible open sesame to a series of your own.

Not only are radio prospects good for the free-lance this fall, but New York television script editors will be buying originals, and sending out *respectable* checks! Your local video station may be paying from zero to a dollar a minute, but a sale to a network program in New York may bring anywhere from \$200 to \$500 and even more, for the rights to one telecast of your play. The playwright who must earn his living by his typewriter can, at long last, afford to turn his talents to television.

These are some of the top video markets:

CHEVROLET ON BROADWAY . . . this half-hour program on NBC, now produced by Victor McLeod, former screen and radio writer-producer, is expertly done, both dramatically and photographically. Mr. McLeod wants plays of all types, comedy of character and situation, farce, psychological and character drama, occasionally suspense melodrama. Scripts should be in two acts, with a playing time of 26 minutes. A small cast (4-7) with not more than two sets is preferred, though there can be additional small sets, such as the corner of a room, or a backdrop for an outdoor scene. Film stock shots may be included. Three cameras are used for the live action.

Program pays from \$200 for an original play

which their staff writer adapts for television, to \$400 and \$500 for plays by experienced video writers, who can turn out a script ready to be telecast without revision. Program also buys adaptations of one-act plays or stories, but the adapter must get permission from the author, and make the financial arrangement (usually 50-50) before submittal.

A release form must be submitted with the script. Apply to Victor McLeod, producer, or Maeve Southgate, Television Story Editor, NBC Television, RCA Bldg., 30 Rockefeller Plaza, New York 20.

THE CLOCK . . . also on NBC, is a half-hour mystery suspense program. Scripts should have a full 30 minutes playing time, with a good spot for a 30 second break in the middle. Since this is sustaining, at present, it is especially desirable that there be no more than two sets, and a cast no larger than 6 or 7. There are three cameras for live action, and stock film shots may be used. Program pays from \$150 to \$250, and a release form is necessary.

Maeve Southgate, NBC's charming new story editor, who reads for CHEVROLET as well as THE CLOCK, is interested in discovering new writers, and proud of the fact that she is now developing two whose scripts are scheduled for forthcoming telecasts on both of these programs. Miss Southgate urges that writers give the editor's eyes a break, and submit only good, *legible* copy. Also, release forms require both name and address of the author. Submit to Maeve Southgate, Television Story Editor, Room 1054, NBC, RCA Bldg., 30 Rockefeller Plaza, New York 20.

SUSPENSE . . . This half-hour psychological mystery series, long tops in its field in radio, is becoming equally successful in television. Scripts should be in two acts, with 26 minutes of playing time. Prefers as few sets as possible; can film sequences, if necessary, but prefers live action. Three cameras are used. No set limit on cast, but keep it down. Program pays from \$200 to \$250 for an original; if you can do an *expert* video adaptation, you may earn the adapter's check, as well. Arthur Heinemann, new CBS Television Story Editor, comes to his post from CBS-AM, with an excellent background as writer and motion picture story editor. Mr. Heinemann is looking for quality scripts, combining excellent characterization and good plotting, with the necessary suspense structure. He would prefer to see an outline, first. Will also consider adaptations, but the adapter must make the necessary arrangements with the author.

A release form is necessary for submission. Write to Arthur Heinemann, Television Story Editor, CBS, 485 Madison Ave., New York.

TELEVISION SCRIPT FORM: Most programs prefer the dialogue written on the left half of the page, leaving the right half—or third—of the page for camera instructions. Write as you would for a stage play, including description of the physical action, so that the editor can visualize the action

(Continued on Page 23)

# THE AUTHOR & JOURNALIST'S

# HANDY MARKETLIST

FOR LITERARY WORKERS—PUBLISHED SEMI-ANNUALLY

SEPTEMBER, 1949

## A—GENERAL LIST

### STANDARD PERIODICALS—A

**America**, 329 W. 108th St., New York. (W-15) Articles on topics of current social and political interest, rural problems, 2500-2000; short modern verse. Rev. R. C. Hartnett, S.J. \$35 per 1800 word article (about 2c), Acc. (Catholic).

**American Legion Magazine**, 1 Park Ave., New York. (M) Out of market for fiction. Articles handled on assignment. Query. Joseph C. Keeley. High rates, Acc.

**American Magazine**, The, (Crowell) 250 Park Ave., New York 17. (M-25) Short stories 3000-4500; short shorts 1000-1500; storyettes, 750; vignettes, 500; novels, 25,000. Articles usually arranged for. Sumner Blossom, Ed.; William B. Hart, Fiction Ed. First class rates, Acc.

**American Mercury**, The, 570 Lexington Ave., New York 22. (M-35) Political, foreign affairs, art, medicine, science, music, personality profiles, etc., articles and essays, short stories, up to 3000, verse. Lawrence E. Spivak. 3c up, Acc.

**American Scholar**, The, 415 First Ave., New York 10. (Q-75) Articles on subjects "of substantial general interest in clear and unpedantic language," 3000-3500; verse; Hiram Haydn. \$5, printed page, maximum \$50; verse, \$10-\$25; Acc.

**American Swedish Monthly**, The, 45 Rockefeller Plaza, New York 20. (M-25) Illustrated articles dealing with Sweden, relations between Sweden and U. S., or stories of prominent Americans of Swedish stock. 1000-2000. Olof Ollen. 2c, photos \$3. Pub.

**Argosy** (Popular), 205 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living, to 5000; novelettes, 8000-9000; complete short novels, 12-14,000. Articles; features. Cartoons Jerry Mason, Ed. Dir.; Rogers Terrill, Exec. Ed. Good rates, Acc.

**Atlantic Monthly**, 8 Arlington St., Boston 16. (M-50) Critical essays, human-interest articles, 6000-8000; sketches, short stories, 4000-10,000; verse; unusual personal experience; high literary standard. Edward Weeks. Good rates, Acc.

**Beaver**, The, Hudson's Bay Co., Winnipeg, Canada. (Q-25) Articles on travel, exploration, trade, anthropology, natural history in the Canadian North, up to 2500, illustrations essential. Clifford P. Wilson. 1½c, Pub.

**Buick Magazine**, 818 W. Hancock Ave., Detroit 1. (M-free) Articles on places, people and events of interest to tourists, 500-600, with 3 or 4 good photos; fillers on interesting places, people or events 200-300 words and photo. No cartoons, poetry, quizzes, fillers of the oddity type, first-person accounts of vacations or tours. E. W. Morrill. Acc. Supplementary rights released.

**Canadian Geographical Journal**, 36 Elgin, Ottawa, Canada. (M-35) Illustrated geographical articles 1000-5000. Gordon M. Daly. 1c up, Acc.

**Christian Science Monitor**, The, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, up to 800; forum to 1200; editorials to 800; poems. Acc. or Pub.

**Collier's**, (Crowell), 250 Park Ave., New York 17. (W-15) Short stories, 1200 to 5000; serials up to 64,000; novels and articles on popular questions of the day 3500; fillers; cartoons; verse only rarely. Knox Burger, Fiction Ed. First class rates, Acc.

**Columbia**, 45 Wall St., New Haven, Conn. (M-10) (Knights of Columbus) Articles of general Catholic interest, 2500-3500; essays; verse. John Donahue. 1c to 3c, Acc.

**Commentary**, 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious, literary articles of high quality, 4000-6000. Book reviews. Short stories, 2500-4000. Verse, any length. Elliot E. Cohen. \$150 base rate for articles, Acc.

**Coronet**, 919 N. Michigan Ave., Chicago 11. (M-25) Uses factual anecdotal packed articles under 5000; photos; fillers; one-pagers. No fiction or poetry. Reports in 2 weeks. Fritz Bamberger, Ed. Dir., 366 Madison Ave., New York. Good rates, Acc.

**Cosmopolitan Magazine**, (Hearst) 959 8th Ave., New York 19. (M-25) Outstanding short stories 4000-6000; short shorts 1000-2000; novelettes 10,000-20,000; serials 50,000-60,000; book-length novels, non-fiction features. Articles of cosmopolitan interest 2000-3000. Herbert R. Mayes. First-class rates, Acc.

**Desert Magazine**, The, Palm Desert, Calif. (M-35) Illustrated feature articles from the desert Southwest on travel, nature, mining, archaeology, exploration, personalities, Indians, to 2500. (Overstocked with poetry.) Randall Henderson, 1½c up, prose. Photos, \$1 to \$3, Acc.

**Digest and Review**, 686 Broadway, New York. (M-25) Second serial rights on articles on politics, national defense, science, psychology, self-help, vocational guidance. Authentic, spark-

ling. No poetry, fiction, photos. Credit to author and magazine; also free copies of issue containing digest. F. L. Nelson. 1c-2c.

**Elks Magazine**, 50 E. 42nd St., New York 17. (M-20) Articles, 5000; cartoons; mystery fiction. Coles Phillips. \$100 to \$500, Acc.

**Esquire** (Esquire-Coronet), 366 Madison Ave., New York (M-50) Sophisticated unsentimental articles; masculine viewpoint; essays, sketches, short stories, especially action, 2000; cartoons, cartoon ideas. David A. Smart. Buys according to quality and length. Needs satire. Acc.

**Everybody's Digest** (W. J. Smith Pub. Corp.) 420 Lexington Ave., New York 17. (M-25) World events, politics, business, personalities, unique and human interest stories, humor, etc. 80% digest, 20% new material. Theodore Irwin, Ed.; Madlynne Renter, Mng. Ed. Good rates, Acc.

**Extension** (The National Catholic Home), 1307 S. Washington Ave., Chicago 5. (M-30) Short stories, 2000-6000; romance, adventure, detective, humorous; six instalment serials, 5000; short-shorts; articles, cartoons. Eileen O'Hayer. Good rates, Acc.

**Eye: People and Pictures**, (Martin Goodman), 305 5th Ave., New York 1. (B1-M) 2 or 3 articles a month, 1000-4000; strong human interest articles; profiles of vivid personalities; articles with personal application to the general reader; exposes of unusual situations in American life; sports material appealing to wide audience; photos with high human interest value. Carlton Brown, Ed.; Monna Troob, Assoc. Ed. Good rates, Acc.

**Far East**, The, St. Columbans, Milton, Mass. (M-10) Catholic mission magazine; buys short (1500-1800) stories with wholesome plots; short-short stories to 800; authentic travel and human-interest articles and photos on China, Philippines, Burma, Korea, Japan, etc.; good poetry. Stories, \$30. Acc. (Send 10c for sample copy.)

**Ford Times**, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated, travel, place, sport, or other articles, 1200-1500; shorts; photos, with Ford angle. 10c, Acc. (Copy.)

**Foreign Service**, Broadway at 34th St., Kansas City 2, Mo. Limited market for dramatized factual military service stories in the "now it can be told" category; articles on subjects pertinent to interest of overseas veterans; anecdotes, 100-300, dealing with amusing overseas experience instances. Word length for stories and articles 1500-2000. Barney Yanofsky. Good rates, Acc.

**Fortune**, 350 5th Ave., New York 1. (M-1.25) Articles with industrial tie-up, 95% staff-written. Some source material purchased. C. D. Jackson, Publisher.

**Harper's Magazine**, 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen. Acc.

**Holiday** (Curtis Publishing Co.), Independence Sq., Philadelphia 5. (M-50) Quality articles, well-illustrated, on things-to-do and places-to-go, to 3500. Ted Patrick. First class rates, Acc.

**Journal of Living**, 1819 Broadway, New York 23. (M-25) Inspirational, philosophic and practical advice articles on longevity, nutrition, health, personal problems. Leonard M. Leonard, Ed.; Frances Goodnight, Features Ed. Excellent rates.

**Kiwian Magazine**, The, 520 N. Michigan Ave., Chicago (M) Articles on national affairs and community problems, 1000-1800. Felix B. Streymans, Mng. Ed. \$35 for 1000 words; \$50-\$75 for those 1500-1800. Acc.

**Liberty**, 37 W. 57th St., New York 19. (M-20) Romantic, adventure, humorous short stories, youthful appeal, 1000-5000; timely human-interest articles; verse; fillers; cartoons. Brown. First-class rates, Acc.

**MacLean's**, 481 University Ave., Toronto, Canada. (Semi-Monthly) Short stories, love, romance, sea, mystery, industrial, war, adventure, outdoor, up to 5500. Articles of general interest, including science, personalities, medical, etc. Canadian angle helps, but is not essential. W. A. Irwin, Ed. 4c up, Acc.

**Magazine Antiques**, The, 40 E. 49th St., New York. (M-65) Authoritative articles representing new discovery, or a new point of view, or a new opinion, regarding some aspect of glass, china, metalware, furniture, etc. 1000-2500. Essays, news items; photos. Alice Winchester. 3c, Pub.; exclusive photos, paid for at cost.

**Marine Corps Gazette**, The, Marine Corps Schools, Box 106, Quantico, Va. (M-30) Professional, military, and Marine Corps subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare; fillers. Major James A. Pounds, U.S.M.C. 3c, Pub.

**Menorah Journal**, The, 63 5th Ave., New York. (Q-\$1.50) Jewish short stories, sketches, one-act plays, essays, poetry. Henry Hurwitz. 1c up, Pub.

**Nation**, The, 20 Vesey St., New York 20. (W-15) Articles on politics, literature, economics up to 2400. Freda Kirchwey. 1½c, Pub.

**National Geographic Magazine**, 16th and M Sts., N. W., Washington 6, D. C. (M-50) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates, Acc.

**National Jewish Monthly**, The, 1003 K St., N. W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest. 1000-3000. Edward E. Grusd. 1c to 2c, Pub.

**National Police Gazette**, 1560 Broadway, New York 19. Factual police stories, sports stories, to 1500; personality pieces on sports figures; short Washington items. Harold H. Roswell. 2c up, Pub.

**New Republic**, 40 E. 49th St., New York 17. (W-15) General articles of any length, dealing with all phases of public affairs. Michael Straight, Ed. Rate of payment by arrangement.

**New Yorker**, The, 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 2000; factual and biographical material up to 2500; cartoons, cartoon ideas; light verse. Good rates, Acc.

**Pageant**, 535 5th Ave., New York 17. (M-25) Articles on adventure, politics, people, sports, self and community help to 3000; American, strange facts, etc. Up to \$600 for articles, Acc. (Overstocked.)

**Pen** (Public Employee's News), P. O. Box 2451, Denver 1, Colo. (M) Articles, 500-2250; short stories and vignettes 500-2250; all material particularly interesting to public and federal workers, teachers—out-of-doors, love, domestic, rural, juvenile, hobbies, travel, medical, scientific, education, health, sports, fillers; verse; cartoons, \$5-\$15. Jan Greenlaw, Assoc. Ed. 5c, fiction and articles; 50c a line for verse; up to \$10 photos, Acc.

**People & Places**, 3333 N. Racine St., Chicago 13. (M-Free) Controlled Short, human-interest, people-and-place articles, 80% pictorial. Frederick O. Schubert. 1c, photos, \$7.50, Acc.

**Pie**, 122 E. 42nd St., New York 17. (Q) Formerly all pictorial, now uses sports articles and stories aimed at young men. Good rates, Acc.

**Practical Knowledge Monthly**, 1139 S. Wabash Ave., Chicago 5. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead. V. Peter Ferrara. Approx. 2c, photos \$2-\$3, Acc.

**Railroad Magazine** (Popular), 205 E. 42nd St., New York 17. (M-35) Uses feature stories covering phases of railroad operation with comprehensive captions and blurbs; fact articles on same subjects, 3000-5000. Overstocked with fillers and poems. Good rates, Acc.

**Reader's Digest**, Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original articles; shorts for "Life in These United States." Good rates, Acc.

**Redbook** (McCall), 444 Madison Ave., New York. (M-25) Short stories, serials, complete novels, novelettes, feature articles, romance, domestic problems, emotional slant to women. Wade Nichols. First-class rates, Acc.

**Rotarian**, The, 35 E. Wacker Drive, Chicago 1. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Little fiction used. Leland D. Case. First-class rates, Acc.

**Saturday Evening Post**, The, (Curtis) Independence Sq., Philadelphia 5. (W-15) Articles on timely topics 1000-4000; short stories 2500-5000; novelettes, 12,000-20,000; serials 40,000 to 60,000; lyric and humorous verse; skits, cartoons, non-fiction fillers, to 500. Ben Hibbs. First-class rates, Acc. (Reports within a week.) (Query on articles.)

**Saturday Review of Literature**, 25 W. 45th St., New York 19. (W-20) Articles, essays, 1500-3000, verse, fact-articles, on literature, music, documentary films, stage, screen, world affairs; cartoons. Norman Cousins. Pub.

**Script**, 548 S. San Vicente Blvd., Los Angeles 36. (M-25) One reporting piece and one profile each issue and considerable anecdotal material about California and the West; verse, 2 lines up; cartoon gags. Everything must be slanted for an adult California audience. James F. Feitton. Rates roughly comparable to *Atlantic Monthly* averaging between 7c and 10c a word.

**Sir**, 105 E. 35th St., New York 16. (M-25) Expose and general interest articles, 2000-3000, \$50, \$60, \$75, with \$5 each for photos; short-shorts of male interest 1000 or under, \$25-\$50; short fiction, 2000-3000, \$50, \$60, \$75, light or humorous or serious; actual true experiences of men, first-person, adventure, danger, 2000-3000, \$50, \$60, \$75; short sports articles, 1000-2000, \$50-\$60; fact fillers (no humor). Adrian B. Lopez.

**Standard**, The, Montreal, P. Q., Canada. (W-10) Features of Canadian interest, short stories, 1200-2500; novels, about 35,000; articles, 1800; fillers, 400. A. G. Gilbert. 3c up, Acc.

**St. Anthony Messenger**, (Franciscan Fathers) 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance. 2000-2500, short stories on modern themes slanted for mature audiences, 2000-2500. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous and nature themes. Rev. Victor Drees, O.F.M. 3c up, Acc.

**Success Today**, 227 E. 44th St., New York 17. (Q) Articles stressing principles of success; actual success stories of living people, singly or grouped. Douglas Lurton, Ed.; Donald Cooley, Mng. Ed. Good rates, Acc. (Published occasionally; not an active market.)

**This Week**, 420 Lexington Ave., New York 17. (W-magazine section of 26 newspapers.) Romance, mystery, adventure, humorous short stories, 1200-4000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, to 1500-2500; interesting non-war shorts, 500-1000; fillers, cartoons, short animal material; appealing animal photos. William I. Nichols.

**Times Magazine**, The New York, Times Sq., New York 18. (W) Articles, 1500-2500, and verse based on the news, topics relating to sports, nature, science, education, the world of fashion and of women's interest. Lester Marke, Sunday Ed. \$150-\$200 for full-size article.

**Tomorrow**, 11 E. 44th St., New York 17. (M-35) Forward-looking and unbiased articles of general interest; world affairs, economics, science, education, literature and the arts together with exceptional fiction, verse, and book reviews. Eileen J. Garrett. \$150 up, Acc..

**Toronto Star Weekly**, The, 80 King St., W., Toronto, Canada. (W-10) Feature articles, Canadian, appeal articles on topical subjects to 2000. Novels, 40-000-45,000; and serials, 18-20,000; short stories, 300-4500; love-adventure, romantic, western, mystery, detective, etc.; photos; cartoons. Jeanette F. Finch, article Ed.; Gwen Cowley, Fict. Ed. 3c up, Acc.

**Town and Country**, 572 Madison Ave., New York 22. (M-75) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Varying rates, Acc.

**Trailways Magazine**, 35 E. Wacker Drive, Chicago 1. (Q) Description of places and things of interest to traveler and vacationer within limits of U. S., 1500, with 8x10 glossy photos. H. M. Collier. Up to 5c a word, Acc. Photos, Pub.

**True, The Man's Magazine** (Fawcett Pub., Inc.), 67 W. 44th St., New York 18. (M-25) Factual stories of interest to men. 2000 up—average 5000-6000. Two-column fillers, 500-1000. One novel length (20,000) each issue. Ken W. Purdy. High rates, Acc.

**Virginia Quarterly Review**, 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 3000-7000; short stories and verse of high standard. Charlotte Kohler, Ed. Good rates, Pub.

**Westways**, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200, photos of out-of-doors, natural science, history, etc., on Calif., Ariz., Utah, Nevada, New Mexico, and So. Colorado. Verse. Phil Townsend Hanna. 5c, Acc.

**Whisper** (Harrison Pub.), 201 W. 52nd St., New York. (Bi-M-25) Expose articles and startling news features, heavily illustrated. All with tabloid treatment—strictly sensational. N. Larsen. \$50 an article; photos \$5, Acc.

**Yale Review**, Box 1729, New Haven 7, Conn. (Q-\$1) Articles on current political, literary, scientific, art subjects 5000-6000. David M. Potter; Paul Pickrel, Mng. Ed. Good rates, Pub.

**Yankee**, Dubuque, N. H. (M-25) Robb Sagendorf. Short fiction, articles, 1500; verse, 8 lines; fillers, cartoons, photos. Yankee subjects, past, present, future. 1c-2c; 3c-5c, verse.

**Your Life, The Popular Guide to Desirable Living**, 227 E. 44th St., New York 17. (M-25) Inspirational, helpful articles on living. 1200-2500; quizzes; brief games; fillers. Douglas Lurton. First-class rates, Acc.

**Your Personality**, 227 E. 44th St., New York 17. (Twice a year.) Helpful articles on all phases of personality, 700-2500. Good rates, Acc.

#### STANDARD PERIODICALS—B

**Alaska Life Magazine**, 708 American Bldg., Seattle 4, Wash. (M-25) Articles, short stories, on Alaska or of particular interest to Alaskans, "grassroots" type, 500-3000; verse, 12-18 lines, 10c a line; \$5-\$25 per article. D. E. Luke, Mng. Ed. Pub.

**American Hebrew**, The, 48 W. 48th St., New York. (W-15) Short stories, Jewish background, American scene 1200-1500. Florence Lindermann. 1½c up, shortly after Pub.

**American Letters**, 10 Legare St., Charleston 3, S. C. (Q) Articles and essays on various serious cultural subjects, 8000; short stories of quality equal to that accepted by *Kenyon Review* and such publications; verse of poetry quality. Anthony Harrigan, Ind. Pub.

**American Living**, P. O. Box 1151, Los Angeles 53. Articles on home decoration, fashion, illustrated with 8x10 glossy photos, light young-love short stories, 100-1200, 8x10 glossies for cover use. Tom Paul. Articles, \$20; short stories, \$15; photos, \$5. Releases sup. rights.

**B. S. & B. Beacon**, 750 Delaware, Kansas City, Mo. (M-Free) General interest short stories, 1500-1750, in good taste but not preachy for family reading. Masculine viewpoint, that could be enjoyed by women. Marie Sweeney. \$25, Acc.

**California Highway Patrolman**, The, Box 551, Sacramento, Calif. (M) Safety articles, 500-2500. W. Howard Jackson, Ed. Acc.

**Camping Magazine**, 181 Chestnut Ave., Metuchen, N. J. (November through June) Articles, fillers, news items.

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photos, cartoons, on subjects relating to organized camping. Howard P. Galoway. Ind.

**Canadian National Magazine**, 335 McGill St., Montreal, Canada. (M-10) Articles bearing on Canadian National Railways' activities and railway problems, to 1500. C. W. Higgins, Mng. Ed. Acc.

**Chicago Jewish Forum**, The, 82 W. Washington St., Chicago 2. (Q-\$1.25) Articles, short stories, 2000-6000; poetry, art work. Jewish subjects and minority problems only. Benjamin Weintraub. ½c. Acc.

**Christian Century**, The, 407 S. Dearborn St., Chicago 5. (W-15) Articles on religious, international affairs, social welfare topics, 2000; verse. Paul Hutchinson. Pub.

**Common Ground**, 20 W. 40th St., New York 18. (Q-50) Articles, fiction, and poetry interpretive of America's people of many tongues and races and creeds, 1500-3000. Margaret Anderson, Ed. \$5 printed page.

**Commonweal**, The, 386 4th Ave., New York 16. (W-15) Independent Catholic review. Timely articles on literature, arts, public affairs, up to 3000; verse up to 30 lines. Philip Burnham. Ed. Skillin, Jr. 2/3c. verse 40c line. Pub.

**Current History**, 108-10 Walnut St., Philadelphia 6. (M-35) Objective analyses of political, social, or economic conditions; important documents. D. G. Redmond. 1c. Pub.

**Deseret News Magazine**, Deseret News Publishing Co., P.O. Box 1257, Salt Lake City 10, Utah. Western activities, particularly those dealing with Utah, Western Colorado, Southern Idaho, Northern Arizona. Olive Burt. 1c. photos, \$2.50. Pub.

**Everyday Hobbies**, Box 104, Highland Park Sta., Los Angeles 42. Articles from 250-450 about unusual hobbies, paid in subscription. Alan W. Farrant.

**Forum**, 108-10 Walnut St., Philadelphia 6. (M-35) Objective analyses of political, social, or literary conditions, 2500 up; essays. D. G. Redmond. 1c. Pub.

**Furiosa**, Carleton College, Northfield, Minn. (50c) Essays, short stories, verse. Quality material. Very little fiction. All critical essays on assignment. Reed Whittemore. \$5 page. Pub.

**Future**, Akdar Bldg., Tulsa, Okla. (M-25) Published by U. S. Junior C. of C. Business success stories, adventure, sports, surveys, features. Age of average reader, 30.6 years. Photos: cartoons; jokes. Brevity and pictures important. 1c-3c. Pub.

**Grit**, Williamsport 3, Pa. (W-10) Clean short stories, adventure, mystery, love, Western, etc. 2500-4000; serials. Odd, strange pictures, brief text: Americanisms and family subjects; personalities and articles of general interest, 300-800; short illustrated articles for women's and children's pages. Howard R. Davis. \$4 to \$8 per short story, varying rates for articles, photos \$3. Acc.

**Hold-It**, 41 W. 52nd St., New York 19. (M) Non-fiction relating to modeling and fashion; top-flight model success stories; articles on animal models; authentic short items, including anecdotes by models and of models. Photos to illustrate, and news photos of leading models. Robert B. Knight. Ind.

**Horn Book**, 248 Boylston St., Boston 16, Mass. (Bi-M) Articles on juvenile authors and illustrators. Bertha Mahony Miller. 1c. Pub. Supplementary rights released to authors.

**J. C. Review**, 130 N. Wells St., Chicago 6. (M) Easy-to-read, popular style articles on vocational guidance, child care, family welfare, and care of the aged. Louis Ludwig. 3c-5c. Acc. (No longer in market for outside material.)

**Jewish Life**, 305 Broadway, New York 7. (Bi-M-25) Articles and stories addressed to the modern Orthodox Jewish point of view, and reflecting the creative aspects of Jewish life, 1000-2000. Saul Bernstein. \$5 printed page (average 400 words). Pub. Sup. rights released to author.

**Judy's**, Judy Bldg., 3323 Michigan Blvd., Chicago 16. (M-25) Current interest articles 800-1200 (no rewrites of encyclopedia or textbooks); short stories, 300-1600. (Overstocked on fiction to first of year.) Will Judy. 1½c. Acc.

**Leatherneck**, P.O. Box 1918, Washington 13, D. C. (M-25) Military, out-of-door and civilian articles about Marines. J. A. Donovan, Major, U.S.M.C. 1c. Acc.

**Link**, The General Commission on Chaplains, 122 Maryland Ave., N. E., Washington 2, D. C. (M-15) Overstocked on everything but top-notch shorts-shorts. 2000 or less, in humorous vein to interest men and women in the Armed Services and/or Veterans Administration. T. A. Rymer. Payt. 90 days prior to Pub. Releases all rights unless otherwise specified.

**Magazine Digest**, 15 Spadina Rd., Toronto 4, Canada.

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**Mark Twain Quarterly**, Webster Groves, Mo. (Q-75) Articles dealing with Mark Twain and American literature; short essays with humorous twist; short poems and sonnets; short fact items dealing with Twain and other Americans. Cyril Clemens. Payt. in subs. Special articles, \$1 column. All rights released.

**Masses & Mainstream**, 832 Broadway, New York 3. (M-35) Political and general articles, 3500; literary essays and art criticisms, 3500; realistic stories of American life, 5000; high quality poetry. Samuel Silkin. \$5 printed page.

**Modern Mexico**, 381 4th Ave., New York 16. (Bi-M-40) Human interest articles and articles dealing with the cultural institutions, business, people, and day-by-day life in Mexico; some fiction; 1500-2000 words plus photos; verse. ¾c. Pub. N. C. Belth, Exec. Ed. Releases all rights.

**Motels and Courts**, 544 W. Colorado Blvd., Glendale, Calif. (M-20) Articles dealing with travel, emphasizing the use of auto court accommodations; descriptive articles to 1500 about new Motels under construction; articles dealing with problems of auto court owners from a business standpoint. Jean Jacques.

**Mozart Magazine**, Wow Publications, Eolia, Mo. Hobby-literary travel magazine featuring the literature, people, scenic wonders of the Ozarks and other sections of Missouri, Arkansas and the South. Uses poems with the Ozark slant. Sketches and pictures of people and scenery. Articles about hobbies, writers, artists, radio, stage, and travel in the South. Payment in prizes only.

**National Guardian**, 17 Murray St., New York 7. (W-10) Short factual material suitable for an independent progressive publication, including humor and satires, short verses of social or political satire; political, economic, civil liberties or human news for inclusion in weekly news round-up; news photos along above lines. Cedric Beilrage. 2-3c. Pub.

**Nevada Magazine**, P.O. Box 37, Minden, Nev. (M-25) A-1 type of material dealing with Nevada and Sierra Nevada region, historical and current events, shorts on Nevada, including fiction based on true legendary data; verse. Nominal rates, verse, 1\$, slightly more if accompanied by photo. Pub. (No reply to questionnaire).

**The New Colophon**, 66 E. 56th St., New York 22. (Q) Articles on first editions, unusual printing, Americana—anything of scholarly, literary, bibliographical interest. Elmer Adler, John T. Winterich, Frederick B. Adams, Jr.

**New England Quarterly**, Hubbard Hall, Brunswick, Maine. (Q-\$1) Historical and literary articles and essays on New England Life and Letters. Herbert Brown. No payt. (Slow to report.)

**New Mexico Magazine**, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico. George Fitzpatrick. \$10 to \$15 per article. Pub. Verse, no payment.

**Omnibus, Inc.**, 76 9th Ave., New York. (M-35) 25,000 word abridgements of current best-selling books. Pays up to \$4000 for abridged reprint rights. Acc. (Not interested in original material.)

**Opinion**, 17 E. 42nd St., New York 17. (M-25) Articles 2000; Short stories 2000; verse; fillers; Jewish interest. Dr. Stephen S. Wise. 1c. Pub.

**Our Dumb Animals**, 180 Longwood Ave., Boston 15, Mass. (M-10) S. P. C. A. organ. Animal articles, up to 600; photos. W. A. Swallow. 1½c. Acc. Photos \$1, up.

**Our Navy**, 1 Hanson Pl., Brooklyn 17, N. Y. (M-25) Professional type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-4000; action naval short stories; photos; humorous and fact essays with naval slant. H. W. Burkhardt, Jr. 1½c. Pub. No payment for verse.

**Our New Magazine**, Box 75, Kissimmee, Fla. Short stories, articles, poems, collector columns. Ethel Maguffey. Payments by arrangement.

**Pan American**, The (Famous Features Syndicate), 1150 Avenue of the Americas, New York 19. (\$3 yr.-\$7.50) incl. Year Book. Latin American articles slanted for student use, social, economic, cultural, covering the Western Hemisphere, 1000-2000; fillers. Exceptional photos. 1c. Pub.

**Partisan Review**, 1545 Broadway, New York 19. (M-50) Literary, political, experimental, off-trail, advance-guard stories, fine writing, to 5000. 2½c. fiction, 50c line, poetry. Wm. Phillips, Philip Rahv, Eds.

**Pathfinder News Magazine**, 1323 M. St., N.W., Washington 5, D. C. (EOW-10) Only news leads of exceptional timeliness and importance. Donald S. McNeil, Mng. Ed. Pub. (Practically no market.)

**Personalist**, U. of So. Calif., Los Angeles 7, Calif. (50c) Philosophical, literary and religious articles of scholarly nature. Small amount of verse. Dr. Ralph T. Flewelling. Small rate, Pub.

**Pipe Lovers**, 532 Pine Ave., Long Beach 12, Calif. (M-25) A magazine for men using articles on pipes, pipe smoking and

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related subjects, to 1000. Geo. W. Cushman. 1c. Pub., for articles of a technical or semi-technical nature; no payment for other material.

**Plain Talk**, 240 Madison Ave., New York 16. (M) Documentary material on totalitarian activities. Isaac Don Levine. Payment by arrangement.

**Postmark**, The, 832 Oakwood Ave., Columbus 6, Ohio. Uses material of interest to handicapped people . . . stories concerning achievements of such people, or about persons who do things to aid them. Norma Anne Kirkendall. No payt. except comp. copies. Personal letter accompanies rejected MSS.

**Profitable Hobbies**, 24th & Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles; features demonstrating the financial possibilities of hobbies; stories built around individual hobbyists, to 3000; cartoons and cartoon ideas. Fact items. T. M. O'Leary. 1c, photos, \$1-\$5. Pub.

**Promenade**, 40 E. 49th St., New York 17. (M to guests of several smart New York hotels) Buys an occasional sophisticated short story to 1500; short, top-quality verse. Mrs. Dorothy Partridge.

**Rayburn's Ozark Guide**, Eureka Springs, Ark. (Q-50) Short stories, features, verse, photos with Ozark slant. Otto Ernest Rayburn. Payment by arrangement.

**Reporter**, The, 220 E. 42nd St., New York 17. (Bi-M-25) Largely staff-written, but some contributions on national and international affairs. Llewelyn White, Mng. Ed. Query.

**Rocky Mountain Life**, 623 Mining Exchange Bldg., Denver 2, Colo. (M-25) Articles with regional appeal: personalities, arts, sports, Colorado and regional history, travel, wild life, 1000-2000. Western fillers; unusual, true historical stories (high altitude Western) regional photo stories, are particularly desirable. 1c up, Pub.

**Rosicrucian Magazine**, The, Oceanside, Calif. (M) Articles on occultism, mysticism, art, science, nutrition, astrology, in accord with the Rosicrucian Philosophy; short stories along same lines, 1500-2500, \$3-\$15. Acc.

**Russian Review**, The, 213 W. 23rd St., New York. (Q-34) Scholarly articles and essays on Russia, past or present, 3000-3500. \$25. Acc.

**Saturday Night**, 73 Richmond St., W., Toronto, Canada. (W) Articles of Canadian interest up to 2000; light, humorous articles, satire. B. K. Sandwell, 2/3 to 1c, photos \$2-\$3, Pub.

**Southern Fireside**, Exchange Bldg., 2109 5th Ave., N., Birmingham 3, Ala. (M-25) Short-shorts and yarns from 1500 to 5000 by Southern writers for a Southern audience; light verse; fillers and anecdotal material to 500. Don Seiwell. Payment on acceptance. Qry editor.

**Stop**, 340 E. 57th St., New York 22. Short-short articles on popular subjects, profiles, preferred length 1200. Arthur G. Brest. \$50-\$100. Acc.

**Sunshine Magazine**, The House of Sunshine, Litchfield, Ill. (M-15) Constructive, wholesome short stories to 1500. "No love-sick or death-bed stories." Henry F. Henrichs. Acc., based on merit rather than number of words.

**Survey**, The, 112 E. 19th St., New York 3. (M-50) Covers social progress in international, industrial, race relations, education, public health, community affairs. Unstated rates, Pub.

**Sunshine**, WHB Broadcasting Co., 1125 Scarritt Bldg., Kansas City 6. (M-25) Factual non-fiction 800-1800; literary short stories 800-1800; fillers 50-600. Mori Greiner. \$10-\$15, features; 1c fillers, 50-50 on supplementary rights.

**TIC**, P.O. Box 350, Albany 1, New York. Articles for dentists on dental or dental related themes, 800-2400; short-short fiction of the same type, 750 to 1000; cartoons; photographs and other illustrations, individual or series, humorous verse to 60 lines. Payment to \$75 for unusual, top-flight articles; rates reached through individual negotiation with each contributor.

**This Day**, 3558 S. Jefferson St., St. Louis 18. (M-35) Short stories, novelties, serials, articles, full of human interest on home affairs; short "reader editorials"; fillers, jokes and epigrams. Verse. Henry Rische. 1½c-1c, Pub.; verse, \$1-\$3. Supplementary rights released to author.

**Tops** (Lev Gleason Pub.), 114 E. 32nd St., New York 16. (Bi-M-25) Colored comic for adults. Payment by arrangement. Wm. H. Kofoed. Query.

**Townsend National Weekly**, 6875 Broadway, Cleveland 10. (M-10) Articles and news on social security, taxes, aid to aged, to 800, to old-age pensioners; jokes. Wants correspondents in state capitals. George B. Fritz. 2c, Acc. (Not in market).

**Tracks Magazine**, 1336 Terminal Tower, Cleveland 1, O. (M-10) Articles on railroad subjects 500-1500. Ted O'Meara. 2c, Pub. (Query.)

**Trail-R-Wines**, Griffin-Patterson Bldg., Box 431, Glendale, Calif. (M-10) Travel articles to 1000, especially those built around Trailercoach life. Jean Jacques. 1½c up, Pub.

**Trailer Life** (Trailer Coach Assoc. of Calif.), 3150 W. 6th St., Los Angeles 5. (M-10) Articles and fiction, 500-2000.

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**U. S. Navy Magazine**, Stony Brook, N. Y. (M-35) Articles, poems, or photos of interest to Navy personnel or their families, to 2000. Stanley L. Phramer. ½c, Pub.

**Welcome News**, 404 W. 9th, Los Angeles. Articles on travel, history, biography, 200-1500; essays on Cooperatives and social reform, 1000-1200; short stories along socialist lines; varied verse. T. G. Mauritz. Payment as agreed, Pub. (Overstocked).

**Your Mind—Psychology Digest**, 103 Park Ave., New York 17. (Bi-M-33) Material on psychological subject-matter, 1-2000; fillers; stories and occasional poetry with psychological slant. Lesley Kuhn, Mng. Ed. 1c-2c, Acc.

### WOMEN'S AND HOME MAGAZINES

**American Baby**, Inc., 258 Riverside Drive, New York. (M-25) For expectant mothers and mothers of babies under one year old. Uses in every issue an article by physician and other suitable articles not over 1000 words. No fiction. (Overstocked with verse.) No photos. Only magazine of its kind edited by a professional registered nurse. Beulah France, R.N. ½c, Pub.

**American Home**, The, 444 Madison Ave., New York 22. (M-25) Practical articles with human interest; illustrations pertaining to home, interior decorating, building, gardening, food, children, family health, homecrafts, 800 to 2000. Mrs. Jean Austin. Varying rates, Acc.

**Baby Post**, 67 E. 59th St., New York 18. (M-25) Authoritative articles on baby care, home features, and occasionally a short story of appeal to this particular field; verse. Louise Cripps. 2-5c.

**Baby Talk**, 149 Madison Ave., New York 16. Experience articles mother-father-baby, 500-1000, fillers, verse. Ruth Newburn Sedam. 1½-3c, Acc.

**Baby Time** (Alford Pub. Co.), 424 Madison Ave., New York 22. (M-25) Articles to 1500 of interest to new mothers. ½c, Acc. (Similar requirements for **Modern Baby** and **Today's Baby** published by the same firm.) Mary-Edith Cory.

**Beauty Fair**, 1841 Broadway, New York 23. (Q-25) Articles of self-improvement nature of interest to women, 500-1500. Joe Bonomo. \$5-\$25. Acc. Does not release sup. rights.

**Better Homes & Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copious use of photos. Cartoons. Anecdotes and shorts, \$5, Pub.; articles, up to \$500. Acc.

**Brides Magazine**, 527 5th Ave., New York 17. (Q) Articles, 100-1500, covering fashions, furnishings and home decoration, etc., of interest to brides. Helen E. Murphy. Varying rates, Acc.

**Californian**, The, 1020 S. Main St., Los Angeles 15. (M-35) Articles pertaining to California, all types of fillers; photos. J. R. Ashereno, Ed. Varying rates, Acc.

**Canadian Home Journal**, 73 Richmond St., W., Toronto, Ont. (M-15) Short stories to 5000; articles of interest to Canadian women, 2500. Good rates, Acc.

**Canadian Homes & Gardens**, (Maclean-Hunter Pub. Co.) 481 University Ave., Toronto, Canada. (M-25) Home and garden articles to 1500; photos; fillers. Canadian interest only. G. F. Maccabe.

**Charm Magazine**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Articles to 3000 of interest to the business girl, age 20-30; short stories; fillers; verse; cartoons. Mrs. Frances Harrington. Good rates, Acc.

**Chatelaine**, (Maclean) 481 University Ave., Toronto, Canada. (M-15) Short stories and serials; love, married-life, parental problems, mystery, adventure, 3500-5000. Articles, Canadian interest, up to 2000. Acc.

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**Family Digest**, 549 N. Jefferson, Huntington, Ind. (M-20) Articles, 1000-1500; short stories, 1500-2000, on family subjects. F. A. Fink. 1c-2c, Pub.

**Flower Grower**, The, 2049 Grand Central Terminal, New York 17. (M-25) How-to-do articles by experienced home gardeners, and photographs on gardens and flowers. Paul F. Fries, Pub.

**Glamour** (Conde Nast), 420 Lexington Ave., New York 17. (M-25) Love, humor, unusual career articles; politics; world affairs; social problems; how-to articles; facts with light treatment; fillers. Elizabeth Penrose, Ed. \$50-\$150, Acc. (Query on articles.)

**Good Housekeeping**, (Hearst) 57th St. and 8th Ave., New York 19. (M-35) Short stories up to 10,000; short articles; verse. Herbert R. Mayes, Acc.

**Happy Marriage**, 420 Lexington Ave., New York 17. (Q-25) Short stories, 2-4000; novelettes, 8-10,000 (submit outline). Stories of young married couples preferred. Good rates, Acc. Frances Hutchinson, Mng. Ed.

**Harper's Bazaar**, 572 Madison Ave., New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Mary Louise Aswell, Lit. Ed. Good rates, Acc.

**Hearth and Home**, Skeggs Div., Skelly Oil Co., P. O. Box 436, Kansas City 10, Mo. (Bi-M) Articles on homemaking, food preparation, household aids, care of the home and family, hobbies, family, etc., 500-1500, of interest to rural and suburban families. Viola H. Ward. 2c or \$15 for page with photos, \$25 for double page with photos.

**Holland's, The Magazine of the South**, Main and 2nd Sts., Dallas, Tex. (M-15) Articles of interest to Southern women, 1000-2000; short stories, 1200-4000; short-short stories, 800-12; cartoons. Mrs. Charleen McClain. 3c; 5c, short-shorts, Acc.

**Home Desirable**, The, 836 S. Michigan Ave., Chicago. (M-controlled) Articles on home modernization through plumbing and heating, 850; homemaking material, well illustrated. Human interest features for family. Helen C. Jones. 2c, Pub.

**Home Life**, 161 8th Ave., N., Nashville 3, Tenn. (M-15) Short stories 1500-3000 and feature articles of interest to home and family groups, Christian viewpoint. 750-800, short poems of lyric quality, human interest, and beauty; occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. ½c average, Acc.

**House and Garden**, (Conde Nast) 420 Lexington Ave., New York. (M-50) Home decoration, gardening, landscape, building and remodeling, unusual travel and architectural articles. Albert Kornfeld. Good rates, Acc.

**House Beautiful** (Hearst), 572 Madison Ave., New York. (M-50) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, etc. Largely staff-written. Elizabeth Gordon, Acc.

**Household**, 912 Kansas Ave., Topeka, Kans. (M-20) Household and general articles, short stories 1000-5000. Occasionally light essays. Nelson Antirn Crawford. 2c up, verse 50c. (Overstocked with fiction and verse).

**Independent Woman**, 1818 Broadway, New York 23. (M-15) (National Federation Business & Professional Women's Clubs) Articles expressing woman's viewpoint on social and economic matters, business and professional women's problems, stories of women's success in business, technique for satisfying living; women's adventures; light, humorous articles, woman's angle, 1500-1800. Verse 2-5 stanzas. Frances Maula. \$5-\$35 per article, verse \$2-\$3, Acc.

**Ladies' Home Journal**, (Curtis) Independence Sq., Philadelphia 5. (M-25) Articles 2000-5000; short stories 4000-7500; serials, 50-70,000; novelettes 20-40,000; short lyric verse; fillers, cartoons. Bruce Gould, Beatrice Blackmar Gould. First-class rates, Acc.

**Life Can Be Beautiful**, 444 Madison Ave., New York 22. (Bi-M-25) Practical, inspirational articles. 1500-2500, on marriage, love, divorce, family life in U. S. community problems. Sara Judson. 2c, Pub.

**Mademoiselle**, (S. & S.) 122 E. 42nd St., New York 17. (M-35) Short stories and articles of interest to young women, age 18-30, 2500-3500. Cyril Abels, Mng. Ed. Acc.

**Mayfair**, (MacLean) 481 University Ave., Toronto, Canada. (M-25) Articles of Canadian interest on fashion, society, the arts, sports. 2c, Acc.

**McCall's Magazine** (McCall), 444 Madison Ave., New York. (M-25) Serials, 40,000; complete novels, 20,000; novelettes, 10-12,000; short stories, 4000-7000; articles; verse. Otis L. Wiese. Pub. First-class rates, Acc.

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**Modern Knitting**, 247 Park Ave., New York 17. (Q-35) Welcomes ideas on new departments, new columns, features, editorial material covering knitting, crocheting, embroidery, and other sewing. Richard H. Hoffman, Ed. Promotion Dir.; Gizi Altom, Ed. Acc., depending on assignment or nature of material.

**Mothers Home Life**, 179 E. 2nd St., Winona, Minn. (M-30) Articles, 300-500; short stories 2500-2700; short verse. Dorothy Leicht. Poor rates, Pub.

**My Baby**, 1 E. 53rd St., New York. (M) Articles to 2000 of interest to expectant mothers, new mothers, and mothers of children up to six years. Photos. No poetry. Gertrude Warburton. 1c up, Pub.

**National Home Monthly**, (Home Pub. Co.) Bannatyne and Dagmar Sts., Winnipeg, Man., Canada. (M-10) Illustrated feature articles; short stories, 4500; verse. L. E. Brownell. Good rates, Acc.

**National Parent-Teacher**, The, 600 S. Michigan Blvd., Chicago 5. (M) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 2500. Eva H. Grant. 1c, photos \$1-\$6, Acc.

**Parents' Magazine**, 52 Vanderbilt Ave., New York 17. (M-30) Articles on family relationships, child care, food with menus and recipes, etc., 2000-3000. Mrs. Clara Savage Littledale. Up to \$100 for articles, Acc.; shorts on childhood and teen-age problems \$5 each, Pub.

**Sunset**, 576 Sacramento St., San Francisco 11. (M-20) Large staff-written. Purchases from West Coast contributors only. Query. Walter Doty, Pub.

**Sun-up**, The Magazine of Southern Living and Gardening, 4900 Broadway, San Antonio 9, Texas. (M-25) Useful articles for the home-maker and gardener of the South, principally those in the \$4,000-\$25,000 income group, 1200. Top-notch photos. Kenneth Kitch. 1c, Acc. or by arrangement.

**Today's Woman** (Fawcett Pub. Inc.) 67 W. 44th, New York 18. (M-25) Fiction and fact of interest to the young housewife 20-35 years of age. Articles 3000 or less; fiction, 1000-7000. Geraldine Rhoads, Ed.; Wm. C. Lengel, Ex. Ed.; Harold Baron, Non-Fiction Ed.; Eleanor Stierheim, Fiction Ed.; Excellent rates, Acc.

**Vogue, Incorporating Vanity Fair**, (Conde Nast) 420 Lexington Ave., New York 17. (2M-50) Articles of interest to women, 1500-2000; photos. No poetry, no fiction. Jessica Daves. No set rates. Acc. European rights reserved.

**Western Family**, 1300 N. Wilton Pl., Hollywood 28. (Semi-M) All types of interesting, readable fiction to 2000; short-shorts and timely well-illustrated articles of interest to the homemaker, to 1000; two-part serials. Mary Snapp. 2½c, Acc.

**Woman**, The, 420 Lexington Ave., New York 17. (M-25) Non-fiction of interest to women, 2000, articles on what women are doing, preferably written in narrative style; picture features. Theodore Irwin, Ed. Director; Anna Roosevelt, Ed. Good rates, Acc.

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**Woman's Home Companion**, (Crowell-Collier) 250 Park Ave., New York 17. (M-10) Women's and household interest. Articles, 2500-6000; short stories, to 10,000; novelettes, 15,000; short novels, to 25,000; serials to 60,000. Wm. A. Birnie. First-class rates, Acc.

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**Mammoth Western**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-25) Stories of the Old West, from shorts of 1000 words to full-length novels of 75,000. Raymond A. Palmer, Ed. 14c-3c, Acc.

**Masked Rider Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Uses a 30,000-word lead novel featuring the Masked Rider, written by assignment; an 8000-word novelette, several short stories not over 6000. Distinctly Old West, with no modern touches. Leo Margulies. 1c up, Acc.

**New Western**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (Bi-M-25) Colorful Western action stories; shorts to 5000; novels and novelettes, 8-12,000. Michael Tilden, Mng. Ed., Bruce Cassiday, Ed. 1c up, Acc.

**Northwest**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast moving, action adventure stories of the Northwest, Alaska, Yukon, Canada, The Arctic, embracing these subjects: Timber, fur trapping, gold, silver mining; fishing, whaling; Mounted Police escapades. Romantic interest helpful in novels and novelettes, 3-25,000. Jack O'Sullivan. 1c up, Acc.

**Popular Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Two 10,000-word novelettes on free-lance market; 10,000-word Sheriff Blue Steele story on assignment; short stories to 6000. Old West with no modern touches. Leo Margulies. 1c up, Acc.

**Range Riders Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length novels on assignment; short stories 10,000-6000; novelettes 8000-10,000. 1c, Acc.

**Real Western Stories** (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York. (Bi-M-15) Same requirements as **Blue Ribbon Western**.

**Rio Kid Western, The**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length novel on assignment. Pioneer and

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frontier short stories 1-6000. Leo Margulies. 1c. Acc.

**Real Western Romances** (Columbia Pubs.), Inc., 241 Church St., New York. (Bi-M-15) Action stories of the Old West, with strong romantic element. Stress color and characterization. Short stories to 5000; novelettes 8000 to 12,000. 1c. Robt. W. Lowndes.

**Six-Gun Western** (Trojan Magazines, Inc.), 125 E. 46th St., New York 17. Western action stories, 4-6000. Girl interest. 1c. Acc.

**Star Western Magazine** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Dramatic, emotional, colorful stories of the Old West, girl interest, to 15,000. Michael Tilden, Mng. Ed.; George Murphy, Ed. 1c up. Acc.

**10 Story Western** (Popular), 205 E. 42nd St., New York 17. (M-15) Dramatic human-interest Western short stories up to 4000, novelettes 9-11,000. Harry Widmer, Ed. 1c up. Acc.

**Texas Rangers**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Fast-moving, action-packed short stories, Western law man's viewpoint, 1000-6000. Book-length novel by arrangement. Leo Margulies. 1c up. Acc.

**Thrilling Ranch Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Action Western short stories, novelettes, 10,000-10,000, novels, 20,000; masculine, girl interest. Leo Margulies. 1c up. Acc.

**Thrilling Western**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Action-packed thrilling Western short stories, 1000-6000; novelettes 8000-10,000; novels, 10-15,000. Slight girl interest permissible. Leo Margulies. 1c up. Acc.

**Two Western** (Fiction House), 670 5th Ave., New York 19. New MSS. or MSS. which have appeared in book form. First rights. Joe Callahan.

**Triple Western**, (Thrilling), 10 E. 40th St., New York 16. (Bi-M) Western short stories to 6000; three published novels by well-known Western writers. Leo Margulies. 1c up for shorts; by arrangement for novels. Acc.

**West** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Book length novels arranged for on assignment; short stories 1000-6000. Leo Margulies. 1c. Acc.

**Western Aces**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Dramatic Western short stories up to 5000; novelettes 8000 to 12,000, with strong human interest, range, outlaw, railroads, etc. Ruth Dreyer. 1c up. Acc.

**Western Action**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Same requirements as Blue Ribbon Western.

**Western Trails**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Western action short stories with strong characterization, up to 5000; novelettes, 8-12,000. Ruth Dreyer. 1c up. Acc.

**Zane Grey's Western Magazine**, Racine, Wisc. (M-25) Articles on Old West, frontier era, 1000-5000; Old West short-shorts to 2500, short stories to 7500, very occasionally to 10,000, including Zane Grey Western Award; verse of the old or timeless West, 40-line max.; short fact items, fillers of the Old West, 100-500; cartoons. Vigorous, honest, authentic fiction, stressing both action and character; colorful Old West background; 1860-1900 setting best. Don Ward. Shorts, 2c up; articles, 2c; verse, 50c line; fillers, \$3-\$10; cartoons, \$25. Acc. First serial rights only on stories and articles.

#### SPORTS

**Ace Sports**, (Ace Mags.) 23 W. 57th St., New York 19. (Bi-M-15) Dramatic short sport stories up to 5000; novelettes to 12,000. Maurice J. Phillips. 1c up. Acc.

**All American Football Magazine**, (Fiction House), 670 5th Ave., New York 19. (2-yearly-20) Short stories, 3-7000; novelettes, 10-16,000; novels, 17-25,000. Prefers story with collegiate background; girl interest welcome in novels and novelettes. Jack O'Sullivan. 1c up. Acc.

**All Sports**, (Columbia Publications, Inc.) 241 Church St., New York 13. (Bi-M-15) All types of sports; adult motivation and situations. Short stories, 1500-5000; novelettes, 7000-9000. Robert W. Lowndes. 1c. Acc.

**Baseball Stories**, (Fiction House) 670 5th Ave., New York 19. (Twice yearly-20) Short stories to 4000; novels 10-20,000, all with baseball theme. Jack O'Sullivan. 1c up. Acc.

**Exciting Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann.-25) 20,000-word lead novel, 10,000-word novelettes; several shorts not over 6000; covering amateur, professional, collegiate, etc. football. Leo Margulies. 1c. Acc.

**Exciting Sports** (Thrilling), 10 E. 40th St., New York 16. (Q) 25,000-word lead novel featuring football or baseball; short stories, any sport, to 6000. Odd sports especially desirable. Leo Margulies. 1c up. Acc.

**Fifteen Sports Stories** (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Headline sports stories of today to 6500; novelettes to 12,000. Submit 3-4 mos. ahead of season. Eiler Jakobsson. 1c up.

**Fight Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast stories of the ring, 10,000-25,000. Jack O'Sullivan. 1c up. Acc.

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**Football Action**, (Fiction House) 670 5th Ave., New York 19. Same as for *All-American Football Magazine*.

**Football Stories**, (Fiction House) 670 5th Ave., New York 19. Same as for *All-American Football Magazine*.

**New Sports**, (Popular) 205 E. 42nd St., New York 27. (Bi-M-25) Stories of headline sports, slanted directly in the sports field—shorts, 5000-6000; novelettes, 10,000-15,000. Submit 3 months ahead of season. Some fact articles by sports celebrities. Eiler Jakobsson. 1c. Acc.

**Popular Football** (Thrilling), 10 E. 40th St., New York 16. (Ann.-25) 30,000-word lead novel; shorts to 6000. Leo Margulies. 1c up. Acc.

**Popular Sports**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) 25,000-word lead novel about baseball or football only; several short stories not over 6000. Leo Margulies. 1c up. Acc.

**Sport**, (Macfadden) 205 E. 42nd St., New York 17. (M-25) Human-interest articles with unusual personalized angles on top sports figures, teams, or events, or articles which bring out little-known facts about unusual sports or newly discovered personalities, 2500. Ernest V. Heyn. Generous rates; fillers, \$5-\$10. Acc. Generally releases rights.

**Sports Fiction** (Columbia Pub., Inc.), 241 Church St., New York 13. (5 times a yr.) All types of sports; adult motivation and situations. Short stories, 1500-5000; novelettes, 7000-9000. Robert W. Lowndes. 1c. Acc.

**Sports Novels** (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories of headline sports, slanted directly in the sports field. Shorts, 5000-6500; novelettes, 10-15,000. Stories should be submitted three months ahead of season. Occasional by-line fact articles by sport celebrities. Eiler Jakobsson. 1c up. Acc.

**Super Sports**, (Columbia Pub., Inc.) 241 Church St., New York 13. (Q-15) All types of sports; adult motivation and situations. Short stories, 1500-5000; novelettes, 7000-9000. Robert W. Lowndes. 1c. Acc.

**Thrilling Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann.-25) Gridiron stories, woman interest allowed. Shorts 10,000-6000; novelettes 8000-10,000; short novels 15-25,000. Leo Margulies. 1c up. Acc.

**Thrilling Sports**, (Thrilling) 10 E. 40th St., New York 16. (Q-15) Three 8-10,000-word novelettes; several shorts under 6000. All types of sports stories wanted; odd sports especially desirable. Leo Margulies. 1c up. Acc.

#### WAR—AIR—AIR-WAR

**Sky Fighters**, (Thrilling) 10 E. 40th St., New York 16. (Q-15) Stories of U. S. Army and Navy air forces and the RAF in action; of American soldiers-of-fortune in the air, all over the world; modern commercial flying; sabotage; Fifth Column activities in aviation industry, etc., 1000-8000; novels, 15,000. Leo Margulies. 1c up. Acc.

**Wings**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Modern, up-to-date war air novels, 16-18,000; novelettes, 10-15,000; short stories, 3000-7000. Paul L. Payne. 1c up. Acc.

#### SUPERNATURAL—WEIRD—HORROR

**Weird Tales**, 9 Rockefeller Plaza, New York 20. (Bi-M-20) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwraith. 1c, verse 25c line, Pub.

#### SCIENCE FICTION—FANTASY

**Amarzing Stories**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-25) Science-fiction short stories, 2000-10,000; novelettes, 10-40,000; novels, 40-60,000. Raymond A. Palmer, Ed. 1 1/4c-3c, Acc.

**Astounding Science Fiction** (S. & S.), P.O. Box 489, Elizabeth, N. J. (M-25) Science short stories up to 6000, novelettes 10-25,000; serials 40-60,000. John W. Campbell, Jr. 2c, Acc.

**Avalon Fantasy Reader**, 119 W. 57th St., New York 19. (Bi-M) Fantastic, weird, science-fiction stories, 1800-15,000. Donald Wollheim. 2c. First magazine rights.

**Famous Fantastic Mysteries**, (All Fiction Field-Popular) 205 E. 42nd St., New York 17. (Bi-M-25) Weird, science-fiction, fantastic-adventure short stories, 3000-10,000; novelettes, 10-20,000; verse. Mary Gnaedinger. 1c. Acc. No rights released.

**Fantastic Adventures**, (Ziff-Davis) 115 N. Wabash Ave., Chicago 1. (M-25) Science-fiction short stories 2000-10,000, novelettes to 40,000; novels, 40-60,000. Definite air of fantasy, not straight science. Raymond A. Palmer, Ed. 1 1/4c-3c, Acc.

**Planet Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Imaginative short stories, novelettes, of future worlds. 4000-15,000. Good adventure feel. Must contain good planetary or futuristic atmosphere. Paul L. Payne. 1c up. Acc.

**Fantastic Novels** (New Publications, Inc.), 210 E. 43rd St., New York 17. (Bi-M-25) Same as *Famous Fantastic Mysteries*.

**Startling Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-25) Book-length science-fiction novels, short stories.

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**Super-Science** (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (Bi-M-25) Science fiction novels, novelettes up to 15,000; shorts up to 6000. No fantasy or supernatural background. Eiler Jakobsson. 1c up, Acc.

**Thrilling Wonder Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-25) Pseudo-scientific adventure stories to 10,000; short pseudo-science novels, 15-20,000. Leo Margulies. 1c up, Acc.

#### WESTERN LOVE FICTION

**Ranch Romances**, (Warner) 515 Madison Ave., New York. (Bi-M-15) Western love short stories to 5000; novelettes 8000; novels 14,000; 4-part serials to 32,000; well-authenticated fact material to 2500. Fanny Ellsworth. 1½c up, Acc.

**Rangeland Romances** (Popular), 205 E. 42nd St., New York 17. (M-15) Emotional love short stories, Old West, woman's viewpoint; shorts, 2000-4000; novelettes, 8000-10,000. Harry Widmer, Ed. 1c, Acc.

**Rodeo Romances**, (Thrilling) 10 E. 40th St., New York 16. (B-Mo-15) Western action stories, cowboy viewpoint girl-interest yarns with rodeo background, 1000-10,000. Leo Margulies. 1c up, Acc.

**Romance Western** (New Publications, Inc.), 210 E. 43rd St., New York 17; 1069½ W. 33rd Pl., Los Angeles 37. (Bi-M-25) Modern Western love stories, 3000-10,000. Verse. Irma Kalish. 1c up, Acc.

#### ROMANTIC LOVE

**All-Story Love Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-15) Publishes one strong, dramatic serial, which must be motivated by love, but can combine elements of mystery with the love story; one novelette to 10,000, and short stories of not more than 8000. Some verse. Short stories in special demand. Louise Hauser.

**Complete Love**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Love short stories, novelettes, up to 10,000; courtship and marriage articles to 1000, romantic verse. Rose Wyn. 1½c up. Verse, 50c a line, Acc.

**Exciting Love**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Lead novel, 25,000; short stories 1000-6000. Leo Margulies. 1c, Acc.

**Fifteen Love Stories** (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic love stories. Novelettes up to 10,000; shorts 3,500 to 5,000. Peggy Graves. 1c min., Acc.

**Gay Love Stories**, (Columbia Publications, Inc.)—Double Action Group 241 Church St., New York. (Bi-M-15) Third person love short stories. Marie A. Park. 1c, Acc.

**Ideal Love**, (Columbia Publications, Inc.)—Double Action Group 241 Church St., New York. (Q-15) Third person love short stories. Marie A. Park. 1c, Acc.

**Love Book Magazine** (Popular), 205 E. 42nd St., New York 17. (M-15) Glamorous, dramatic love short stories, novelettes, 3000-10,000; little verse. Louise Hauser. 1c up, Acc.

**Love Fiction**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Plausible, well-written love short stories 2000-6500, strongly dramatic novelettes 7000-10,000. Romantic verse and articles. Rose Wyn. 1½c up, verse 50c line, Acc.

**Love Novels**, (All-Fiction Field—Popular) 205 E. 42nd St., New York 17. (M-25) Glamorous modern love stories; shorts up to 5000; novelettes to 18,000. Mary Gnaedinger. 1c up, Acc.

**Love Short Stories**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Romantic fiction, 3000-10,000; some verse. Louise Hauser. 1c min., Acc.

**New Love** (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (M-15) Realistic love short stories, 4500-5000; novelettes, 7-10,000. Peggy Graves 1c up, Acc.

**Popular Love**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length girl angle love novels; will look at detailed synopsis. Around 25,000; shorts, 1000-6000. Leo Margulies. 1c up, Acc.

**Romance** (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (M-15) Modern stories with occasional exotic or unusual backgrounds, 4500-6000; novelettes, 10,000. 16-line verse. Peggy Graves. 1c up, Acc.

**Ten-Story Love**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Love short stories, novelettes up to 10,000, romantic verse and articles. Rose Wyn. 1½c up, verse, 50c a line. Acc.

**Thrilling Love Magazine** (Thrilling), 10 E. 40th St., New York 16. (Bi-M-15) Love, short stories 1000-6000; novelettes, 8000-10,000; novels 15,000, girl's viewpoint. Leo Margulies. 1c up, Acc.

**Today's Love Stories**, (Columbia Publs., Inc.) 241 Church

St., New York. (Q-15) Short stories with strong love interest, 1000-4500; verse, with love theme, 4-12 lines. Marie Antoinette Park. 1c Acc.

**Variety Love Stories**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Love short stories, novelettes, up to 10,000; romantic verse and articles. Rose Wyn. 1½c up; verse, 50c a line, Acc.

#### TRUE CONFESSION

**Experiences**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person stories 5000-6000 with by-lines. Also on assignment.

**Modern Romances** (Dell), 261 5th Ave., New York 16. (M-15) First-person real-life short stories 5000-7500, novelettes 9-12,000; book lengths 15-20,000; frequent contests for cash prizes. Also, short articles dealing with marital problems, parenthood, teen-agers, home adjustment; articles helpful to young mothers with small children. Bylines necessary. Hazel L. Berge. Stories 4c, features 5c up, Acc.

**Personal Romances**, (Ideal) 295 Madison Ave., New York 17. (M-15) First-person romances, young heroes and heroines, with strong emotional problems logically worked out. 1500-5000. Mrs. May C. Kelley. 3c and up, Acc.

**Real Romances**, (Hillman) 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes, 10-15,000; articles, 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

**Real Story**, (Hillman) 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes, 10-15,000; articles, 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

**Secrets**, (Ace Mags.) 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories from real life. Shorts 3000-6000, novelettes 10,000. Rose Wyn. 3c up, Acc.

**True Confessions** (Fawcett Pub., Inc.), 67 W. 44th St., New York 18. (M-15) First-person stories reflecting life today, and based on problems of young love, romance, marriage, 3000 to 6000; novelettes to 10,000, by-lined, autobiographical stories. 2000-4000, and first-person fact articles on problems of modern living. Inspirational, sex-hep fillers; 50; poetry to 16 lines. Walter R. Schmidt, Ed.; Wm. C. Lengel, Exec. Ed.

**True Love and Romance**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; book-lengths, 14,000; 2-part serials, 10-12,000. Hope Stuart. Based on 3c, Acc.

**True Romances**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-7000; novelettes, 10-12,000; 2-part serials, 10-14,000. Hilda Wright. Short stories, \$300; novelettes, \$500; serials, \$600. Acc.

**True Story**, (Macfadden) 205 E. 42nd St., New York 17. (M-10) First-person short stories to 7000; novelettes, 10,000; book-lengths, 12,000; 2-part serials, 7-10,000. Ernest Heyn. Surprise-ending short-shorts, \$100; short stories, \$250-\$300; novelettes, \$400-\$450; double-lengths, \$600-\$700; serials, \$500 per installment, Acc.

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# LITERARY MARKET UPS

Our New York correspondent writes:

"All pulp concerns are reported getting ready for a wave of buying in September, as shelves are pretty low. The increase in reading this summer has spurred hopes. . . . *McCall's*, *Redbook* and *Blue Book* are now at 444 Madison Ave., New York instead of 230 Park Ave. . . . Crowell-Collier's will move this fall into their new building on 8th Ave., near Radio City. Quite a few other publishers are looking at new quarters, now that office space is opening up in New York. . . . *Liberty* is buying regularly, although prices are not as high as other slicks. But it's a good market. . . . *Modern Romances* is announcing another contest. This magazine pays well, reports promptly and is always friendly. The office radiates efficiency. . . . The shorter short story still holds up as the best selling length. . . . 2500 to 3500 words. . . . Little, Brown & Company of Boston is very active in scouting for new and powerful books. It is a wide-open market. . . . The feeling around publishing houses on the first of August, in spite of heat, was optimistic. Authors were being received kindly and editors were anxious to have material submitted. This shows a great improvement over the gloom of June. There is a feeling that the publishing business is due for a climb—and that better literature will be forthcoming because authors are really trying to do their best. Editors are saying, 'Good stories, like good movies will find a ready audience anytime, anywhere.' Most letters from top name authors are reading something like this: 'Dear Editor: I honestly feel this is the best story I have turned out in years.' The 'just another story' will not sell—because editors are in a consciousness of the *best*. Quality, therefore, is expected to jump considerably. Authors who won't strain, won't remain. That's the fall slogan. It means that your story should be revised several times before submitting. This policy will pay. The careless and hasty author will be a thing of the past."

*Pilgrim Youth*, 14 Beacon St., Boston 8, Mass., is suspending publication with the September issue.

*Pageant*, 535 5th Ave., New York 17, announces that because of a very full inventory, it is not in the market for unsolicited material until further notice.

*Junior Magazine*, 812 N. Dearborn St., Chicago 10, is now being edited by Carl Cons. According to a form letter sent a contributor, the magazine is overstocked with manuscripts at this time.

Mail addressed to Artfloss, Inc., 43 W. 57th St., New York, greeting card publishers, has been returned to writers as "unclaimed."

*Modern Screen*, 261 5th Ave., New York, Dell film fan magazine, will be edited by William Hartley. A small amount of free-lance material on film stars by free-lance writers is used. Query before submitting material. Payment is made on arrangement with the author.

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\$50, \$100, \$300, are some of the prices paid for published short-shorts. If you have written a short-short which you think should sell, by all means let me try it for you in the current popular markets. Markets are also wide open for all types of serials and novels, syndicate columns and verse fillers. Reading and handling fees: \$2 for short-shorts up to 2,000 words; \$3 from 2,000 to 5,000 words; serials and novels, \$10; articles and columns, \$3 up to 3,000 words; poems, \$1 each. Sales commission 10% on American, 15% Canadian, 20% on foreign sales. Author: *Technique Sells the Short-Short: \$2.00, Short-Short Stories: \$2.00; Co-Author: Writing the Short-Short Story: \$2.50.*

ROBERT OBERFIRST, Literary Agent

*Trailer Life*, published by the Trailer Coach Assn. of California, 3150 W. 6th St., Los Angeles 5, announces a new policy now in effect. Writes Wm. S. Milligan, Exec. Secy.: "We are looking for well-written material in the form of articles and stories dealing with some aspect of trailer life and new or unusual uses for trailers. For instance, a jewelry salesman has had his trailer fitted out as a display unit, etc. Travel articles involving a trailer are welcomed and should be well illustrated. Word length should be from 600 to 1500, depending on subject matter. . . . Fiction is needed and should be between 1250 and 2000 words in length. Good narrative style with an O. Henry twist will be appreciated. The family angle should predominate. . . . Rate of payment varies with quality of material and amount of editing necessary, usually from a cent a word up. Pictures bring \$2.50 to \$5 and usable snapshots are bought at \$1 each. Checks will be in the mail two weeks following publication and acknowledgment of acceptance within seven days after receipt of material."

*The Chicago Jewish Forum*, a national quarterly magazine, 82 W. Washington St., Chicago 2, uses articles and short stories, 2000-6000 words, on Jewish and minority problems only. Benjamin Weintraub is editor. The rate paid is 1/2 cent a word, on acceptance.

*Montana Treasure Magazine*, 2714 4th Ave., N., Billings, Mont., is a new magazine, about 75 per cent pictorial. Most of the material will be on assignment, but photographic articles on some phase of Montana will be considered. Publisher Floyd W. Merritt, and F. I. Merritt, editor, promise good rates on acceptance.

*Story*, until recently a quarterly publishing high-quality, off-trail short stories and novellas, has been discontinued until the fall months, when Whit Burnett, editor and publisher, plans to resume it as a 35-cent monthly. Mr. Burnett should be addressed at Setauket, L. I., N. Y.

*The Western Review*, critical and literary magazine formerly located at the University of Kansas, will be published on the University of Iowa campus, Iowa City, Iowa, with Ray B. West, Jr., as editor, although it will be independent of the school. According to West, the magazine is to be enlarged to include more poetry and short stories.

Writers specializing in medical subjects are invited to contact E. D. G. Garth, of Lamb & Keen, Inc., 1616 Walnut St., Philadelphia 3, representing Ciba Pharmaceutical Products, one of the foremost manufacturers of pharmaceutical specialties. Out of their research laboratories came products in the allergy and the hormone field. "Both of these fields," writes Mr. Garth, "offer a never-ending source of material for medical articles, because of the new developments that are constantly taking place. There are a number of stories in both of these fields waiting to be written."

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## RADIO-VIDEO MARKETS

(Continued from Page 13)

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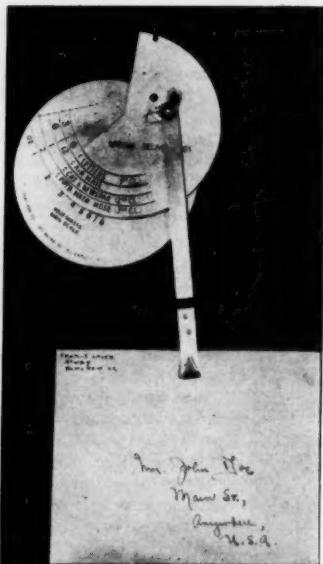
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### COURSE CHARTED

(Continued from Page 6)  
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### PRIZE CONTESTS

Greenberg: Publisher, 201 E. 57th St., New York 22, announces a \$400 Cash Prize Contest, for the best letters of not over 300 words commenting on the controversial novel, "The Divided Path," to be put out Sept. 28, or offering an entirely new ending. The contest closes Dec. 1, 1949, and is open to everyone within the continental limits of the U. S. Full particulars may be obtained from Greenberg: Publisher.

A playwriting contest open to anyone not a member of the faculty or student body has been announced by the University of Texas. Closing date is Jan. 1, 1950, and the winning play will be produced at Austin, Tex., in February, 1950. The author must attend rehearsals and presentations of his play, with all expenses paid. Scripts should be addressed to E. P. Conkle, Department of Drama, University of Texas, Austin 12, Tex.

The Ada Mohn-Landis Prize Contest for the best declamations for use in speech contests sponsored by the National Woman's Christian Temperance Union is now on for 1950. First prize in the senior classification is \$50; second, \$25; first and second prizes for the junior classification are \$25 and \$15. Closing date for entries is March 31, 1950. Full details can be obtained from the Landis Contest, National WCTU, Evanston, Ill.

The Arcadia Publishing Co., 21 E. 40th St., Bayonne, N. J., publishing only garden books, seeks manuscripts of 15,000-30,000 words on one phase or another of gardening, such as individual flowers, special types of gardens, etc. Manuscripts must be written in an authoritative but non-technical manner. Editor Byron Greenberg suggests that an outline and typical chapter be submitted first.

Edwin Balmer, for 22 years editor of *Redbook Magazine*, 230 Park Ave., New York 17, has been appointed associate publisher of the magazine, with the new editor Wade Nichols, formerly editor of *Modern Screen*. *Redbook* uses short stories, novellas, complete novels and serials, articles on subjects of emotional appeal to women. Top rates are paid on acceptance.

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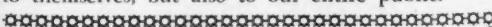
## ADVISING THE BEGINNER

(Continued from Page 12)

have not had an increase in their second class postal rates since before the war. And they carry advertising and are thus only partly devoted to educational reading and largely devoted to selling the wares of the advertisers. On the other hand, books—which usually have no advertising and are nearly wholly educational—have had increased postal rates from 1½ cents per pound in 1941 to the present rate of 8 cents for the first pound and 4 cents for each additional pound. HR 2945 would increase the rate further, a postal increase of 500% above the pre-war rate for books.

These two factors, I suppose, are going to require some adjustment in postal rates for publications. However, it is extremely important that the increase in rate be held to a minimum; it is even more important that the government continue its long policy of carrying educational publications in the mail at a loss as a service to all the citizens of our nation. For that reason, every reader of this magazine should immediately write to his own senator and his congressman to urge defeat of HR 2945, the Murray Postal Bill—and further, to urge strongly that Congress maintain its policy of public service to the educational needs of the public.

Should there be an increase, the strong publications would survive. But the great danger is that many small publications might not be able to survive. And these publications include the hundreds of valuable and specialist magazines of extreme importance to all of us—the publications which frequently offer the best market for the beginning writer. For that reason, the readers of this column should make a doable effort to prevent substantial postal increases. The effort will be of benefit to themselves, but also to our entire public.



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The William Bross Award of \$7500 for the best Christian work has been announced by the Lake Forest College, Lake Forest, Ill. Entries, which must be in English, at least 50,000 words long, must demonstrate the divine origin of Christian Scriptures and show further how science and revelation coincide to prove the existence, the Providence, or any or all of the attributes of the Christian Deity." Closing date for entries is Sept. 30, 1950.



Rinehart & Co. has announced the Fourth Mary Roberts Rinehart Mystery Novel Prize Contest, with a total prize of \$2000, of which \$1000 is an outright cash prize, and the balance an advance against royalty earnings, both payable on the announcement of the judges' decisions. . . . The contest is open to anyone who has never before published a mystery novel, and will be judged by Mary Roberts Rinehart and the editorial staff of Rinehart & Co. Full details may be secured by writing Rinehart & Co., 232 Madison Ave., New York 16. Closing date is Jan. 15, 1950.

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